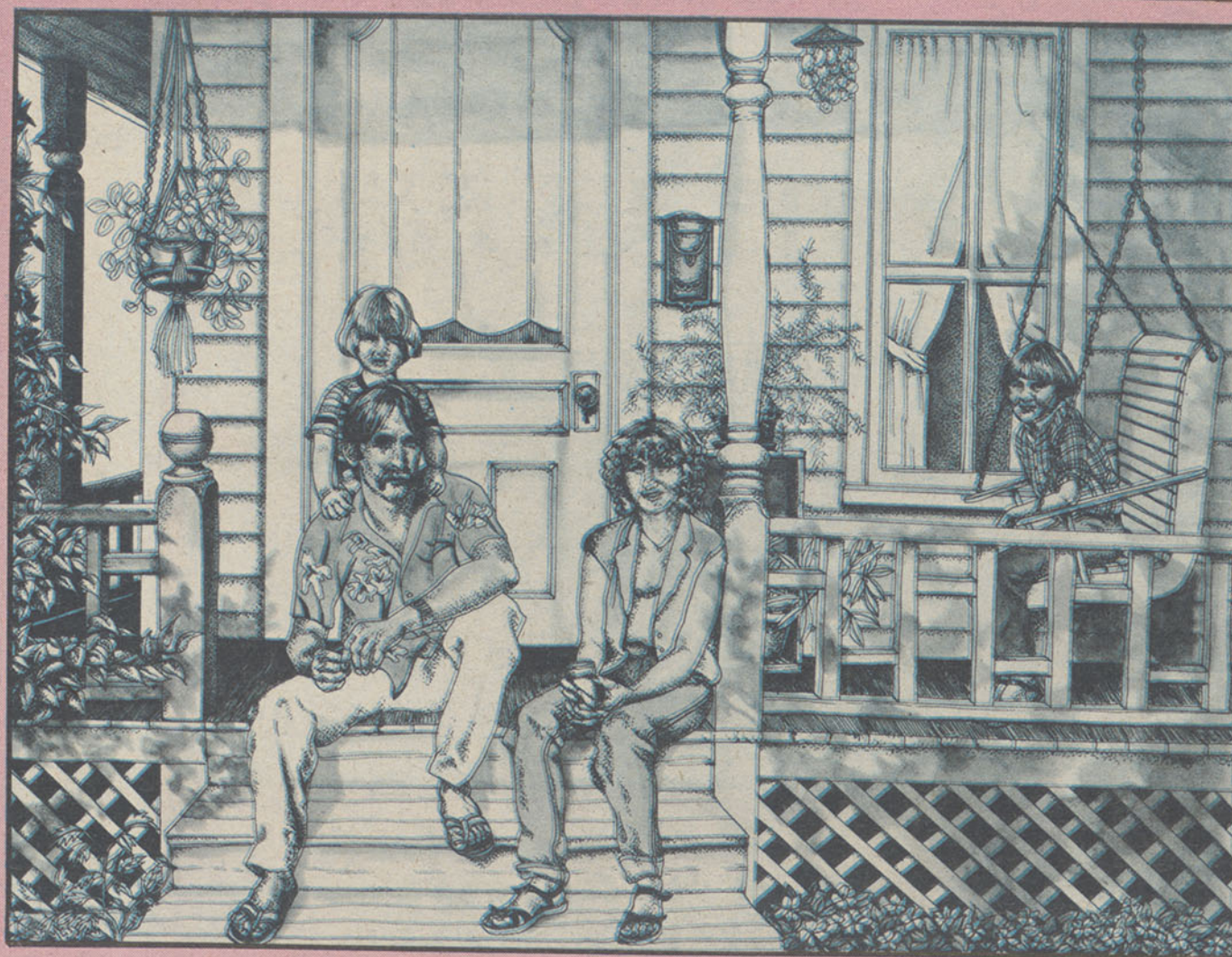


Living on little • Dick Berger's downtown superproject
The Ann Arbor Railroad

Ann Arbor Observer

July, 1980

Vol. IV No. II



How the school conservatives
clobbered the liberals

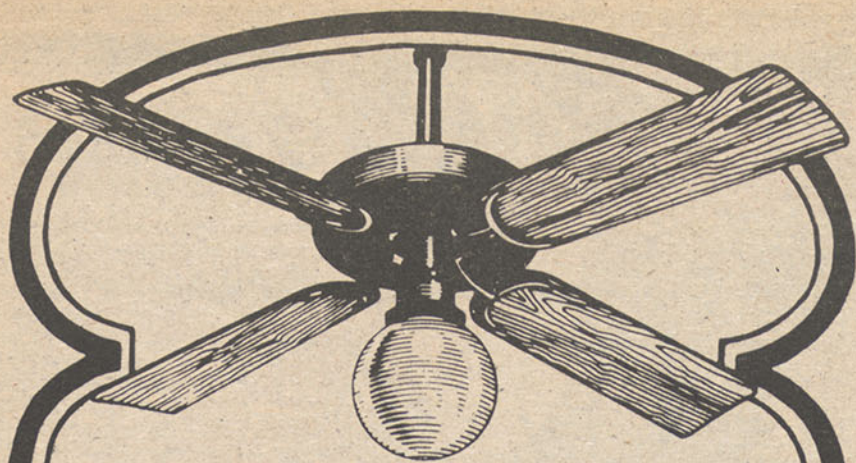


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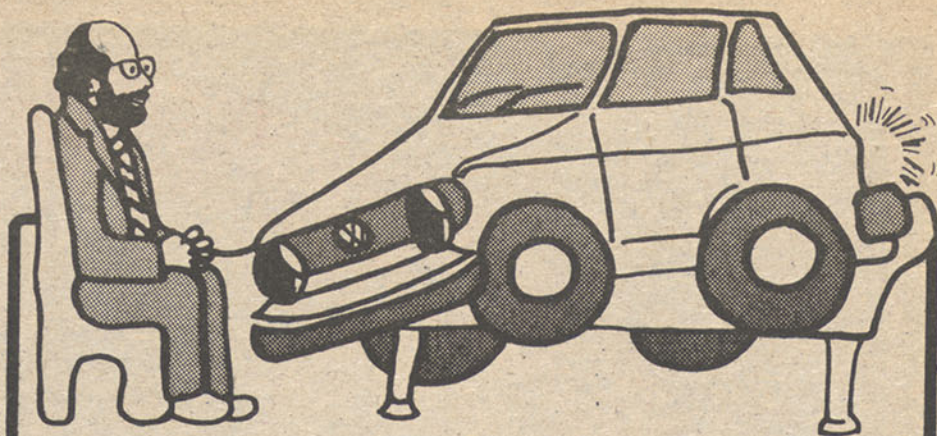
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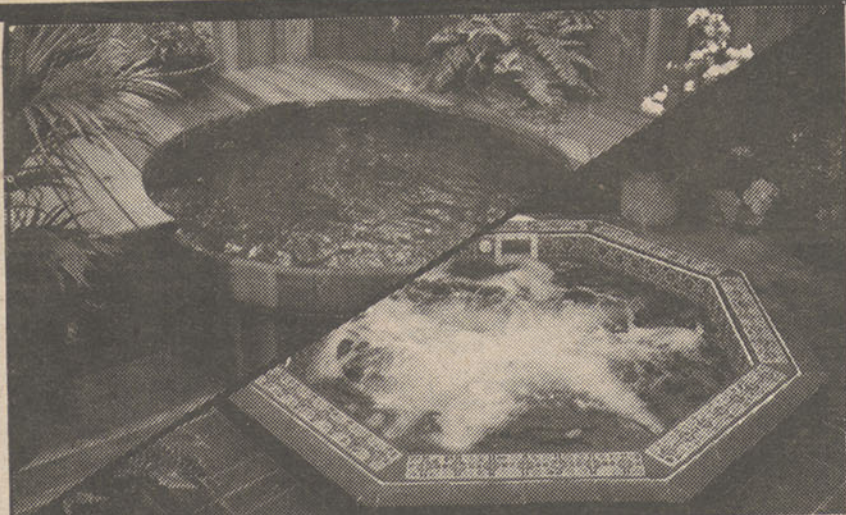
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Ann Arbor Observer

July, 1980

Cover: A front porch scene at 519 Sixth St., with Bob and Jeanne Keys and children Hannah and Josh. Drawing by Tricia Tingley.

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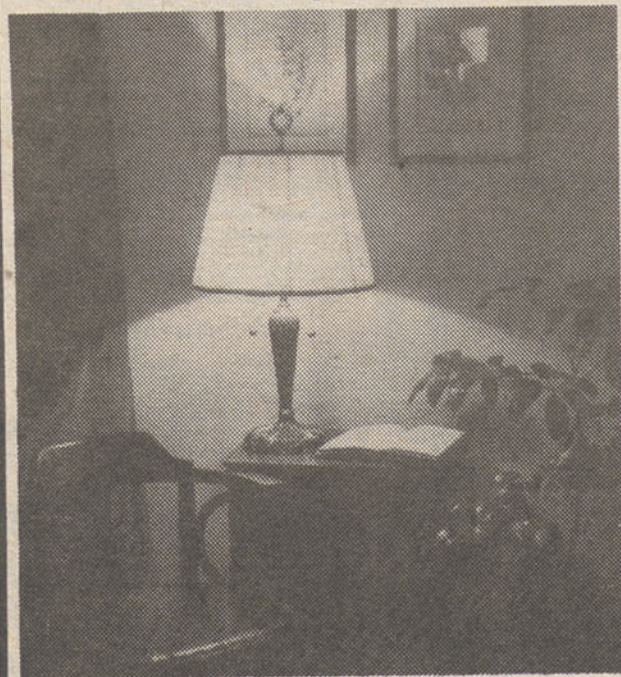
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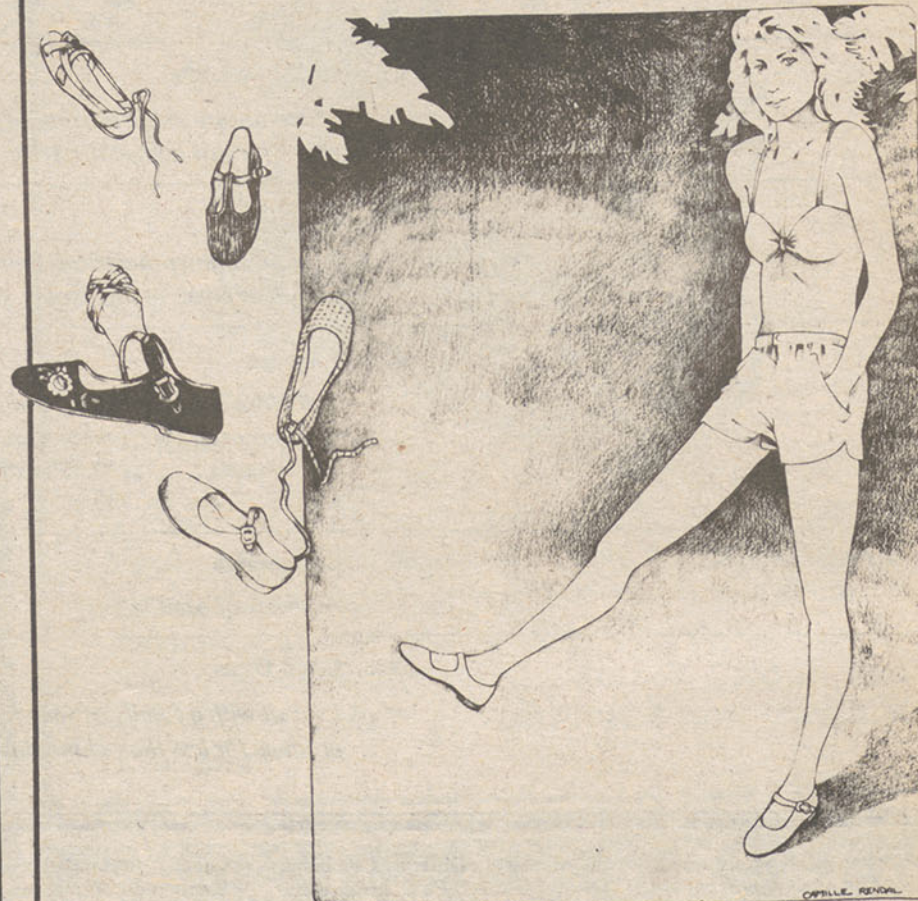
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AROUND TOWN



PETER YATES

Why Rescue One costs so much

...and why the Fire Chief fought hard to keep its budget.

Whenever the bone-penetrating sirens of fire engines move through town, chances are that Rescue One is coming, too. The four-man, all-purpose fire truck carries everything from a hearse jack for lifting enormous weights to a chain saw for clearing away fallen trees on the street. It also has its own hose and water and goes on every Fire Department call in the city.

Because of its expensive four-man staff (other fire engines only have two men), Rescue One seemed a likely target for budget cut when City Hall wanted the Fire Department to trim next fiscal year's expenses by 15%. City Hall wanted Rescue One's staffing of four reduced to two. Firefighters would seem more expendable than equipment or maintenance since a full 94% of the Fire Department's money goes for paying firefighters. A 15% cut would mean eliminating ten of the 109 firefighters, whose salaries range from \$18,000 to about \$24,000.

But cutting Rescue One's personnel just isn't that simple. Fire Chief Fred Schmid tried to tell City Council in a budgeting wrangle that lasted from November to May. So adamant was the mild-mannered chief about keeping a full staff for the emergency vehicle that he offered to delay buying a much-needed new ladder truck to meet the budget cut. City Council said okay, finally, in the last week in May.

Schmid was one of the regular firefighters who manned the first Rescue One when it came to Ann Arbor in 1963. He recalls why it came. A firm that surveys fire departments for insurance companies, he says, found Ann Arbor's firefighting staff undermanned, recommending it should have at least six men on a run.

To comply with that, the Fire Department, rather than adding several men to the

city's five fire stations, instituted a new practice, resembling Chicago's "Flying Squad": to send the four men in Rescue One from the centrally-located headquarters to supplement the two-man engine companies on their runs from outlying fire stations. After the new system took hold, the engine companies have counted on Rescue One to follow them to fires and emergencies. The two-man team on the fire engine is trained to set up the hose and begin spraying in 60 seconds after arriving, but they're limited to that. More firefighters are needed to rescue people from the building, Schmid says.

It was a viable system for years, Schmid says. But recently the demand has skyrocketed, and with it, the costs. When "911" is dialed, often the police, fire department, and an ambulance all respond. But what they are called to are not always dire emergencies. This past May, for example, Rescue One went on 337 runs. Only 66 were fires. Ten calls were false alarms. There were 164 "medical aid" responses, more than five a day. Rescue One rushed to the scene of moped accidents, to a man who had fallen off a ladder, to a man with battery acid in his eyes, and, what Schmid says is "one of the most popular calls," to injured bicyclists. "We provide so many more services now than we ever did. The demand for medical assistance has increased tremendously."

To keep its men in Rescue One, the Fire Department will wait three years instead of two to replace its 12-year-old "Ladder Two." It's also taking the opportunity now, a full year from next year's budget approval, to look for more cost-cutters. Already this summer, it's changing the heating at one of the stations from oil to gas.

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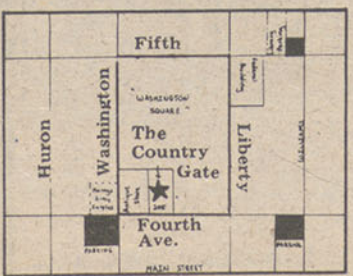


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AROUND TOWN/contin

Balloon bouquets, delivered by clowns

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Moody Balloons, Ann Arbor's mood-lifting balloon delivery service, is a hit just three weeks after opening for business, and just eight weeks after Nancy Anderson and Margaret Hooks, who both work in advertising, started fooling around with marketing ideas for the venture.

Clusters of bright pastel balloons, filled with helium, bought by the dozen like roses and delivered by messenger, are dynamite in New York, a smash in Atlanta, and selling like gangbusters in Boston. In spite of rumors that Eastern balloon interests are thinking of franchising the idea, Anderson and Hooks are self-starters who feel they are way ahead of any similar service they've heard of. They emphasize that they offer *costumed* delivery in the Ann Arbor-Detroit-Toledo area.

To get the full flavor of the service you have to see one of their presentations. A clown rushes in, posturing with great style, and hands the bouquet of balloons to the honored person. The honoree gasps with surprise, and everybody else shouts for joy. "The response after just three weeks is staggering," Anderson says. "After one small mention in the Arcade section of the *Detroit Free Press* and a small ad in the Services section of the *Ann Arbor Observer*, we are swamped. WXYZ's midnight talk show has had us on, and a disco station wants to talk to us. We're getting some zany jobs like delivering balloons to a baseball player in the middle of a game. Graduation and Father's Day were very big. A woman in Grosse Pointe wrote to thank us. She said, 'My father has everything he



Nancy Anderson and Margaret Hooks.

could possibly want or need—except helium-filled balloons.'"

Customers choose the clown costume 95% of the time. Tuxedo or tails and top hat are the alternative. Birthdays, weddings, anniversaries, christenings, and hospital deliveries are the backbone of the business. "Hospitals are a trip, I can tell you," Anderson reports. "Kids and men patients in particular go bananas."

The balloons with costumed presentation are \$12 a dozen plus a delivery fee based on distance. The minimum order is one dozen. For an extra \$3 the messenger will record the presentation scene for posterity with a Polaroid snapshot. Nancy and Margaret have no business phone as yet. Orders may be placed by calling 662-6445 and 665-5366. Their logo is "MOODY BALLOONS—RISING TO EVERY OCCASION."

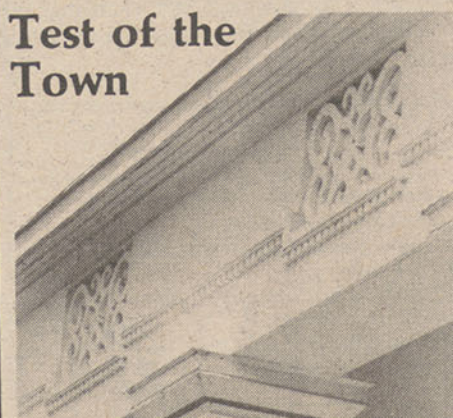
Diverse events

Having celebrated the 50th anniversary of Drake's Sandwich Shop last winter, owners Truman and Mildred Tibbals are throwing a grand reunion for all of Drake's old high-school crowd—any students who attended Ann Arbor High, University High, or St. Thomas High between 1940 and 1955 and also frequented Drake's. The store will be closed to the general public on Sunday, August 3, from 2 to 8 p.m. All refreshments will be on the house.

On a less celebratory note, the New Old Brick performing space (over the Star Lounge at 113½ North Main) is staging a series of benefits to help pay for improvements required by the fire department. The New Old Brick and its guiding spirit, musi-

cian and blueprint artist Gerhard Schlantzky, are at the center of a crowd of experimentally-inclined musicians, artists, and dancers. "It started out being pretty much an artists' and musicians' living space," Schlantzky says. The original Old Brick is a barn-like structure on Pontiac. Parties at the live-in studio expanded, bands performed there, and a small admission was charged. Then two years ago a non-profit corporation was set up to promote creative arts. The studio became a public space, and that's why the fire department entered the picture, requiring a long list of changes headed by a fire escape. June's benefit was a bargain—three bands (the Rh Factor, Strata Nova, and the 2-5-1 Orchestra) for \$4. It netted about \$400. Other fund-raisers will follow.

Test of the Town



This month's mystery photo isn't quite as easy as you might think. You could win a record of your choice from the Liberty Music Shop, 417 East Liberty, if you know where it is. Mail your answers to Ann Arbor Observer, 206 S. Main, Ann Arbor 48104, and be sure to include your address. Deadline: July 9. Two winners will be drawn by chance from the pool of correct answers. Sorry, we can't respond to all answers.

The cupola in last month's Test of the Town is on Burns Park School. Margery Newton and Nutley Beamer knew it and won. — Bob Breck

The Black English case rehashed

Local litigants seem tense and hurt while national experts discuss with gusto the case's significance.

For two days in June twenty national and international linguists, educators, and lawyers paraded to the speaker's podium beneath the warm golden lights of the Tillie Slowboy room out at Ann Arbor's Marriott Inn. The occasion was a conference co-sponsored by the local school system and the National Institute of Education (NIE) on "Meeting the Educational Needs of Students Who Speak a Vernacular English in the Public School Setting." The luminaries told the locals how last year's controversial Black English case has become known throughout the U.S. as "The Ann Arbor Case." They praised the federal court decision in which Judge Charles Joiner ordered the Ann Arbor school board to give King School teachers information about black English and how to help children who speak it learn to read standard English.

Marcia Whiteman, an alert-looking young Washington researcher, opened the conference with a welcome from NIE. She modestly told the group that "federal funding supported the research that made this case possible."

Superintendent Harry Howard rose, looking less than delighted to have been so favored. He welcomed the conferees, cautioned that their topic remains complex, and left deftly for his office.

The moderator, Harvard Professor Courtney Cazden, looking like a kindly grandmother, said soothingly, "Ann Arbor is not the only scene of the crime." She introduced a parade of speakers who told how Judge Joiner's decision was a landmark in the long, uphill road toward better schooling for millions of U.S. students—Chicano, Chinese, Hawaiian, Appalachian, and black. And they described how other school districts from Houston to Chicago are beginning to tackle the job.

Listening with mixed emotions to this barrage of enthusiasm and information were several Ann Arborites who figured in the local litigation. On the center aisle, ramrod straight and impassive, sat Rachel Schreiber, the cool and impeccably dressed principal of King Elementary School, which had been the focus of the suit. Near the right wall, in a striped seersucker jacket, was Lee Hansen, local head of curriculum and instruction, who rose to share with the gathering a quiet, personal reminiscence describing his reaction to the ruling: "What do you do the morning after you lose a court case? What do you do when you wake up and know you've got thirty days to meet a court order? You believe you've given twenty years of your life to children, and you find yourself looking at a ruling by a judge who says, 'You've blown it!'" Hansen's advice: "The first thing is you get hold of yourself." To cope with his anger, Hansen read the forty-three page decision six times, each time with a fresh copy, underlining and annotating it anew, trying to see clearly what was and was not on the pages.

Listening intently near the back of the hall sat Ruth Zweifler in a scarlet blouse. Zweifler is a local resident who aided the litigants and whose own emotions have never cooled from the heat of the case. Racked by the suspicion that the school system has made no real commitment to help the black students, she spent the two days fuming about the conference sponsors' lack of publicity, their failure to invite the plaintiffs, and the meeting's lack of open discussion.

The conferees, who had flown in from across the U.S., swept on with their presentations, largely oblivious to the local tangle of hurt feelings and suspicion. Their eyes were on the national significance of "The Ann Arbor Case."

One of the most important aspects of the decision, according to San Francisco lawyer Peter Roos, is that it may mark a turnaround in U.S. court cases on equal educational opportunity in public schools. Roos says that "up until Ann Arbor, U.S. courts had dismissed cultural barriers, saying they were caused by social and economic factors" outside school walls. He asserts, "The Ann Arbor case may be a harbinger of a break in courts' reluctance to make a broad attack on cultural incompatibility problems."

Cultural incompatibility needs to be dealt with frontally by school systems, according to a rousing speech by Asa Hilliard, personable black dean of San Francisco State University's School of Education. He labelled the Ann Arbor decision "an opportunity—now that we have people's attention—to help them see the connection between language, culture, and political reality" as expressed in educators' decision-making. Hilliard said a formidable obstacle to people's understanding of the decision is the "linguistic illiteracy" of the public: "Many Americans don't even know what they do linguistically. They think of American English as 'immaculately conceived' and pure, superior to other languages, fixed and permanent. They think it is language, not a language." Showing that Standard English and Afro-American English are both amalgams of many languages and influences, Hilliard called for abandonment of standardized tests and textbooks as "ill-suited to serve the needs of most African-American children, assuming them to be deficient in Western European culture rather than possessing another culture."

King School teachers' consultant Mary Anne Perrone praised the information teachers had received about language under the court order, but she asked, "Now, how do we use it in our teaching?" A partial reply was provided by William Labov, well-known linguist and anthropologist, whose plane finally arrived from Paris twenty-four hours late. A small, casually dressed man with a graying, angular beard, Labov bounded to the podium with a fancy tape recorder full of colorful speech illustrations, eager to share the latest suggestions from his fellow linguists. For example, Labov said teachers of reading could help children who speak Black English by emphasizing the endings of words as much as they usually stress the beginnings. The traditional "mat, bat, and hat" might be supplemented with "man, map, and mad" in recognition of rules within black dialect that call for omission of consonants at the end of many words.

Looking beyond Ann Arbor and U.S. classrooms to the world scene, Orlando Taylor, a dynamic black professor from Howard University, closed the session saying, "Our work must be international. We're not the only country facing the issue of how to teach the language of education in a society where there are many varieties of language." Taylor said the problem is being examined by researchers around the world who have fresh perspectives to give us if we can overcome our "Yankee ethnocentrism" and hear them.



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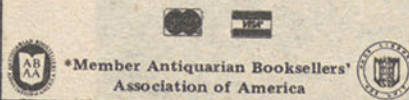
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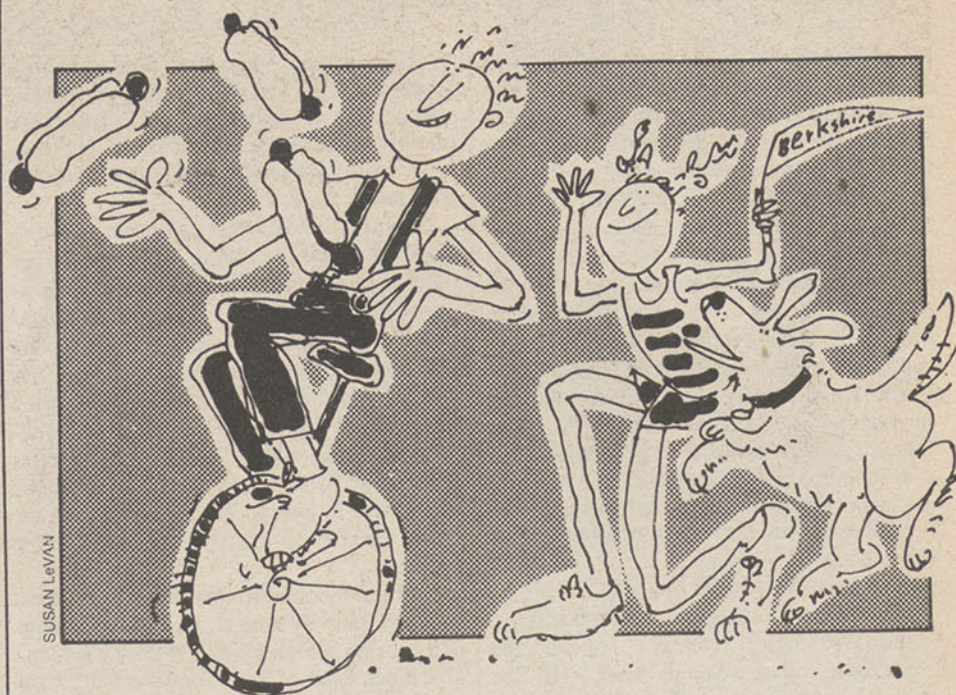
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AROUND TOWN/continued



The third annual Berkshire block party

Despite threatening weather and several foul-ups, a fine time was had by all.

June 9, the day of the Berkshire Block Party, it rained on and off all day. The party committee, anticipating that this year's event would be the best ever, had ordered 300 hot dogs, 300 rolls, \$132 worth of pop, and a keg of beer.

By 4 p.m. Judy Lax, whose job it was to decide whether or not to cancel the party, had changed her mind three times. "If it's raining at 4:30, it's off," she said. At 4:25 it rained hard. At 4:30 the rain stopped and the teasing sun peeked out briefly. All systems were Go. At 4:40 dark clouds moved in and held steady. It was cold.

From four o'clock on, Sandy Young and Gail Beaver, organizers of the arrangements this year, frantically awaited the delivery of the Coke machine. A telephone call to check its whereabouts finally revealed that it had been delivered at 9 a.m. to the Wikel house down the street. The Wikels were not at home. The machine had been sitting there with its ice melting for eight hours.

Judy Lax, meanwhile, had thrown her back out. "I'm sure it's emotional," she said.

Now came word that the clown who had been hired to entertain would not be able to make it. He was sidelined by the extraction of two impacted wisdom teeth.

The party was scheduled for 5:30. At 5:27 a small but pure ray of sunshine pierced the encircling gloom. At 5:35 a snarling dog fight broke out in the center of the gathering crowd, but it was quickly quelled amid cries of "Get those dogs out of here!"

At 5:40 the clouds broke up and miraculously blew away. The wet, emerald lawns of Berkshire Road shone bright in the angled sunlight of a beautiful June evening. The Third Annual Berkshire Block Party was off to a fine start at last.

"Richard Caldwell and I organized the first block party three years ago when we realized the neighborhood was changing rapidly and even long-time residents felt like strangers in it," Judy Lax told us as she managed the till, taking in \$2-per-head fees that defray expenses and feed a small general fund for neighborhood improvement. A visitor taking in the handsome residences and the feeling of settled

affluence in the area wondered at the need for improvements. "Money that's left over goes toward maintaining the beautiful strip down the middle of Vinewood Boulevard," Mrs. Lax explained. "The city hasn't had the money to do right by it in recent years. There are people here from Berkshire, Vinewood, and the short side side streets like Wayne, Day, and Lorraine.

"We get to meet all the new young people who are moving in. Notice that crowd of children. That's new. Five years ago this was a neighborhood of older people." Dozens of children were wheeling in and out of the crowd on their bicycles, cutting in close to bug the grown-ups. Sam Davol, 10, rode his unicycle, which lent a circus atmosphere to the scene.

With appetites sharpened by the crisp air, just under two hundred neighbors turned hungrily to the food. The piece de resistance, hot dogs broiled perfectly on a huge rented grill, was supplemented by Eliza Woodford's main dish alternative, a splendid curry, and many beautiful contributed salads and deserts. Lively conversations, punctuated by shouted commands to "Keep the kids away from that beer!" built to full party pitch.

The children had been looking forward to the arrival of a juggler, Al Stanger, who was to perform at 7:30. When he didn't show up, Jonathan Lax, 10, and his friend Sam Davol took off in a fury, headed toward Xanadu Co-op where Al lives. They found out he had been called out of town. Resolved to save the day, they collared an apprentice juggler, Mark Weilbacher, who's been studying with Al, and dragged him back to the party. Everyone agreed Mark's performance was first rate.

The evening ended with the roasting of marshmallows over dying embers. Hardly anyone threw marshmallows at anyone. Then six kids with six Brillo pads cleaned the grill.

So in the end everyone had a fine time. The purpose of the third annual Berkshire block party was fulfilled. A few dollars were added to the improvement fund. The clown promised to come next year.

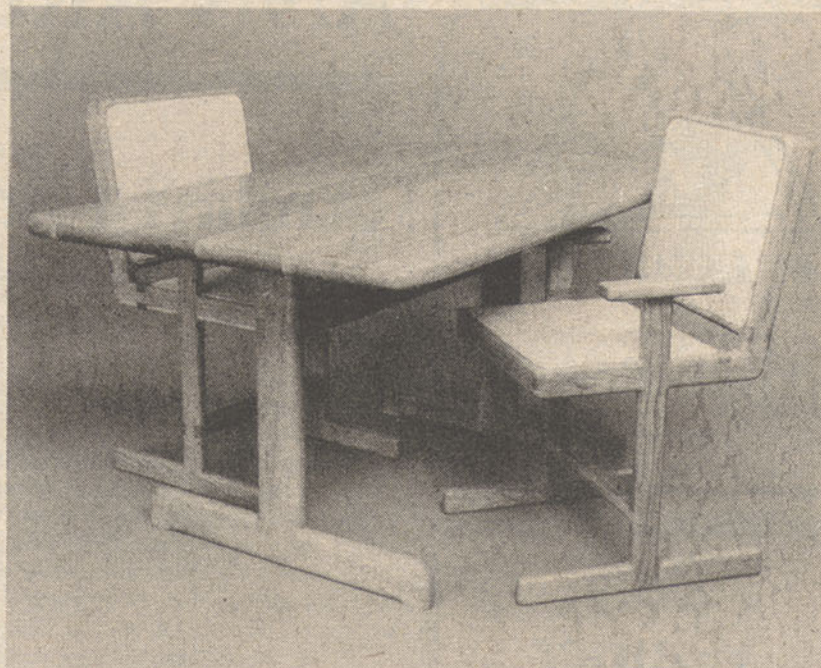
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ANN ARBORITES

Archivist Bob Warner: *As the new head of the National Archives, he's facing a giant challenge.*

Well-wishers have been congratulating affable Bob Warner, the 53-year-old director of the Michigan Historical Collections, ever since his appointment as Archivist of the United States was announced in May. But sympathy may be more what's called for—or admiration for having the nerve to leave a most pleasant situation here and take on a job that, no matter how prestigious, is sure to be full of controversy.

Warner moves from heading a staff of 30, all of whom he knows and sees daily, to taking over a demoralized organization, leaderless for the past year, that employs 4,200 people at its Washington headquarters, 11 records facilities, and 7 Presidential Libraries across the country.

As the nation's archivist, Warner heads the National Archives and Records Service, an agency of the General Services Administration charged with managing the federal government's non-current records, which have both functional and historical significance. The National Archives' location under the GSA makes for an intrinsic tension, since the GSA tends to be more interested in the records management function and less sensitive to the Archives' historical and cultural role.

Archivists are specialists with academic backgrounds in history; they appraise, control, and conserve the raw materials of history in quantities so vast that they think in terms of *feet* of shelved documents and *boxes* of materials rather than pages and items. (The National Archives now have 13,000,000 cubic feet of documents.) "Simply managing the government's paperwork is an enormous task," Warner says, "—deciding what happens to all that paper when it has no current use, scheduling destruction or saving. 97% or 98% of it has to be destroyed, or all our society would do is take care of paper. What we decide to save becomes the primary sources, the raw materials for generations of future historians." That's why he strongly feels that the guidelines for the housekeeping task of cleaning out files and shelves should be decided by trained archivists, not administrators.

The National Archives and Records Service was an international pioneer in the field

of controlling the flow of modern records, and it was long considered the most prestigious American archive. But the 1949 reorganization which placed it under the GSA reduced its cultural role. Though the Archives played a part in securing the preservation of the Nixon tapes (which the Archives now keep), recent years have left its morale low and its future direction uncertain, due to attacks by columnist Jack Anderson, who charged the Archives with neglect in preserving documents because

known through the quality of its collections, for which he is in good part responsible; from its publications and conferences; and through his service on international archival committees. Warner also instituted a University-wide records management program to insure that historically-important U-M materials won't be thrown out in overzealous housekeeping cleanups. And, of course, he has longstanding experience in dealing with political figures in the highest state and national circles, having

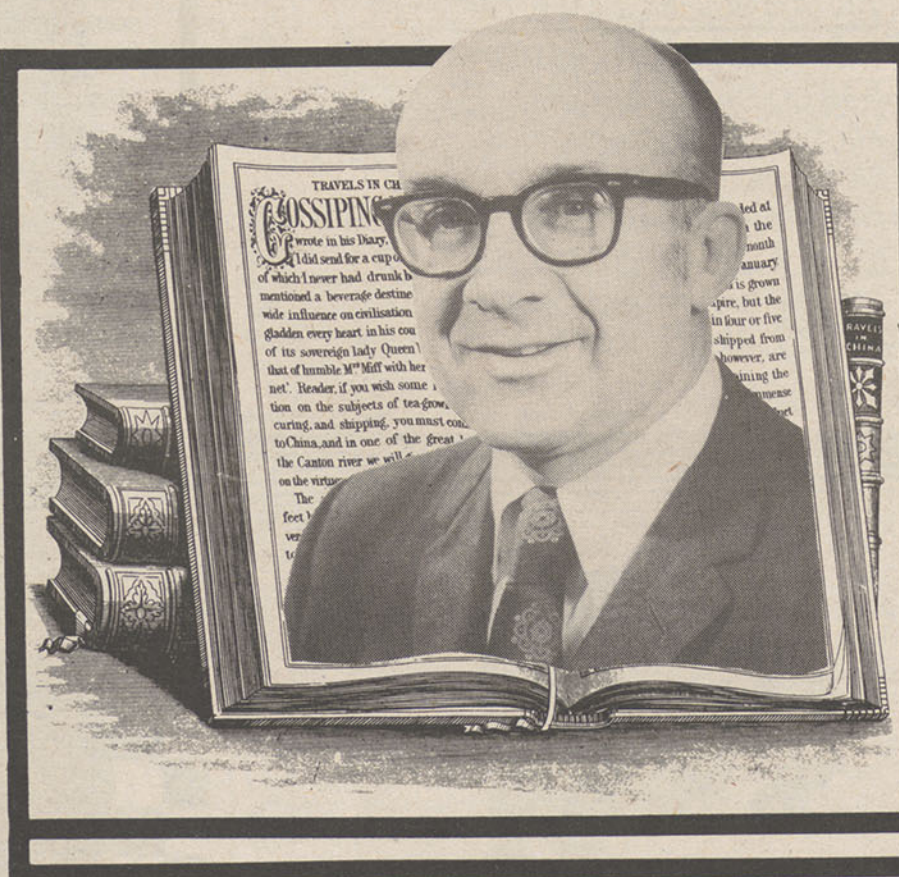
negotiated with and acquired the papers of senators, governors, and former President Gerald Ford. From all accounts, Warner would have been happy to finish out his career here, perhaps moving from the Historical Collections to teaching and research in the history department.

Leading the National Archives "has never been one of my special ambitions at all, to tell you the truth," Warner says. But when the search committee for the Archivist of the United States broadened the scope of its search and asked him to submit his vita, he did so, along with a letter with some suggestions about the future of the National Archives and how it should reaffirm and strengthen its cultural role. Upon

being chosen, Warner was confronted with a difficult decision—whether to give up his secure, stimulating, and extremely comfortable position here in favor of taking on a massive bureaucratic headache in Washington, relocating to that expensive city on a salary of \$50,000 a year, with a resulting net loss of family income. (His wife, Jane Warner, teaches French at Greenhills School.) Taking the new job, despite its prestige, is a risk.

But the way Bob Warner sees it, "An important cultural institution of the country has troubles now. Can you say, 'I was offered a chance to do something?' and then walk away from it, and still live with yourself?"

At the end of June, Warner leaves the Michigan Historical Collections, his workday home for the past 26 years. When people congratulate him on his new appointment, he tells them things will be going well for him in Washington if there are no protests when he's sworn in, and if by January he hasn't been fired.






many of them are deteriorating with age. (In fact, practical methods of permanently preserving quantities of paper haven't been developed yet.) The ensuing bad publicity may have contributed to the decision of the Archives' head and Warner's predecessor to take an early retirement. Other important vacancies also haven't been filled.

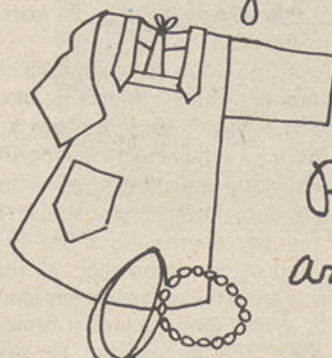
In pulling up stakes and going to Washington, Warner is giving up his manageable little paradise in Ann Arbor, the Michigan Historical Collection. He joined the Collections as a part-time field representative in 1953, when he was a graduate student in modern American history under Sidney Fine. Warner stayed on to become assistant director, then director in 1966, and he led the private fundraising campaign that moved the Collections from their cramped quarters in the basement of the Rackham Building to their present spacious and luxuriously furnished building, the Bentley Library on North Campus.

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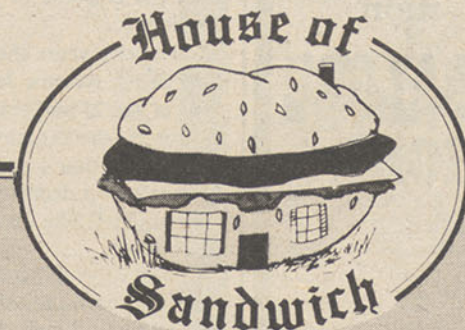
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ANN ARBORITES/continued

Pat Montgomery: Former nun turned free school founder.

"When I saw A. S. Neill at Summerhill, I realized my ideas were not crazy and that what I wanted to do could be done successfully," says Pat Montgomery, the founder and director of Ann Arbor's only Summerhill-type "free" school, Clonlara.

She believes that children learn best in a non-directive, non-structured setting where adults act merely as resources when necessary. "Children come equipped with the basics, and we should just step aside and let them experience with a minimal amount of guidance," she states.

The 43-year-old Montgomery casually straddles a chair in a cluttered extra room at Clonlara, located on Jewett off Packard. She wears white jeans and a work shirt, and her straight, black hair, streaked with gray, is pulled back carelessly off her face. She is a strongly-built woman with large, square hands. Her manner is confident and not self-conscious, amiable and relaxed. She speaks with a slight Pennsylvania accent, a bit more formal and softer than the mid-western twang. Her eyes are her most striking feature; subdued blue-gray, they become charged with emotion when she takes the public school system to task.

"Most schools deal with academics and not the emotions or physical needs of children," she emphasizes. "They say they educate the whole child. You don't educate the whole child by sitting them in a seat for five hours!"

Montgomery visited Summerhill school in England in 1966, when she was thinking about setting up her own school. "I had never taught in a completely non-authoritarian setting before," she says, "I needed to visit Neill to get a model." And although Clonlara is not exactly like Neill's school, Summerhill was a great inspiration to the Ann Arbor educator.

Another inspiration in Montgomery's life was her fiercely independent Irish immigrant father, John Clancey. She portrays him as an incredibly hard worker who believed that "every person needs to go his own way." The seventh in a family of eight, Montgomery was born on a farm near Pittsburgh during the Depression, and she went her own way at an early age. At 13 she entered the convent of the Sisters of Divine Providence.

For twelve years she served as a Catholic nun, Sister Norma Jean, taking her final vows at age 21 and teaching for eight years. But by 25, she explains, "I came to an understanding that I could be by myself and make my own decisions. I didn't need that community." She decided she had to leave the convent.

It was very difficult to leave a religious order 20 years ago, she says. "They made me feel like a black sheep." Before Montgomery could be released from her vows, she had to write the Pope in Rome for permission. If he denied her right to break her religious contract, she would have had to remain a nun.

When asked if this was a difficult time for her, she says she doesn't really remem-

ber. The Sisters had taught her one valuable principle: never to look back once you have made a decision. And to this day she doesn't.

After leaving the convent, Montgomery completed requirements for her public school teaching certificate and moved to Ann Arbor in 1961 to teach in area public schools. She no longer adheres to Catholicism or any other organized denomination, though she considers herself "a very religious person."

Three years after leaving the convent, Montgomery met and married Jim Montgomery, a tall, thin, curly-haired Mississippian whom she describes as "a very free person." He is now an advisor to foreign students at The University of Michigan. They have two children, Chandra (a Sanskrit name for "she outshines the stars"), now 15, and Chai (an Indian name for "victory"), now 14. When Chai was six months old, Montgomery enrolled at the U-M to get her masters in child development. At this point she started thinking about where to educate her children.

She didn't like what she had seen children learning in the schools where she'd taught. "The hidden curriculum that they teach is the most devastating. Kids learn bigotry, that they aren't worth anything, that you always rely on someone else to make your decisions for you, and that you are powerless to make your own decisions. They learn that when someone sets up rules, you spend the bulk of your time getting around them—which is a total waste of a kid's time. I will always gamble in the direction that people know what they are about."

So she set up her own school.

In October of 1966 she opened Clonlara with a preschool program. By 1971 it had grown into a full elementary school. Today Clonlara educates 73 children out of two older houses and a quonset hut on three partially-wooded acres on Jewett, between

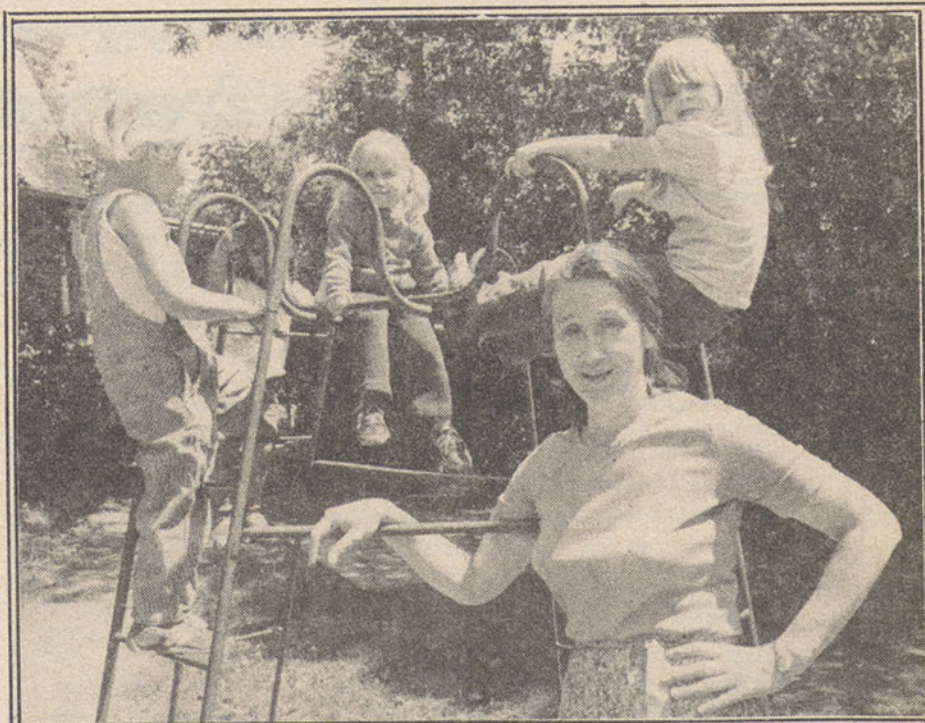
Packard and South Industrial Highway. (The name Clonlara comes from the Gaelic word Cluain Lara, the name of the small Irish village where Pat's father grew up.)

For the last 13 years Pat Montgomery has devoted "almost every waking hour" of her day to Clonlara and has never taken any salary. Why? "Because there isn't any," she says candidly. "Most free schools are insolvent." Clonlara is no different—it has never been out of the red.

But despite the difficult road private schools must haul, they are on the increase, according to Montgomery. As President of the National Coalition for Alternative and Community Schools, she receives about two letters a month asking how to set up a "free" school. She estimates that about 3,000 alternative schools exist around the country.

In addition, she consults with 35 area families who are educating their children at home. Montgomery has been a leader of the Michigan movement supporting the controversial amendment allowing parents to conduct home-based study. She believes that parents should be free to choose "the kind of education that fits their own lifestyle and philosophical approach to life."

What about her own progeny? The results are interesting, to say the least. Chandra and Chai were educated at Clonlara until they were 14 and 13 (Clonlara doesn't go beyond that age.) They attended public schools but left Tappan Junior High because they didn't like the use of drugs and the drug-related problems which occurred at school. Chai opted for home study with his mother. Chandra decided to enroll at Gabriel Richard, which she likes very much. In fact, she's thinking about becoming a Catholic. Does that upset her mother? "No. What good would it do me?" Pat Montgomery replies. "I'd just get an ulcer. I don't care if she becomes a nun."



PETER YATES



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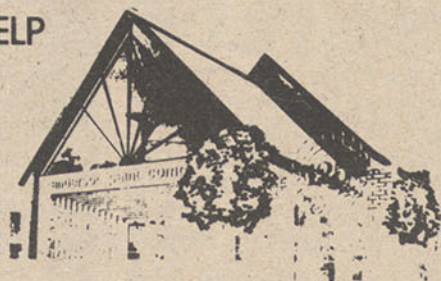
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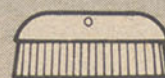
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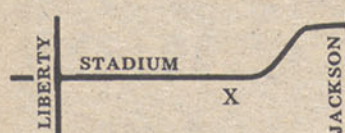
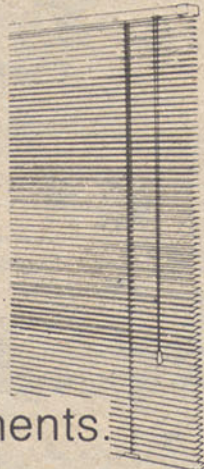
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ANN ARBORITES/continued

Bill DeBrooke and Sue Armbruster:

Moving out, for awhile, to run a Texas shrimp unloading business.



Bill DeBrooke and Sue Armbruster have departed to spend the summer in Brownsville, in extreme southern Texas—a popular winter resort, but “hot as hell” in summer, according to DeBrooke. Opportunity beckoned irresistibly, however, in the form of a moribund shrimp unloading business which Bill and his brother Tom, who owns a big cold storage warehouse in Brownsville, have purchased.

DeBrooke, who came to Ann Arbor from the University of Texas for graduate work in sociology, then became a banker, a Jaycee, and an insurance salesman, takes great pride in having “no visible means of support.” He and Armbruster do own several rental properties together, but they relish their freedom to embark on whatever projects come their way. Bill says, “It’s nice to be able to say to my brother, ‘OK, you want me to come down for a month or two, I’ll come down.’” DeBrooke spent last winter developing an abandoned nursery near the Rio Grande into the “Tropical Gardens,” a new nursery and landscape business. His brother had bought the property as an investment but was at a loss to know how to deal with it. Now it is well on its way to becoming a Texan Shangri-la, DeBrooke assures us. When the permanent vegetation has matured somewhat, the stage will be set for the project’s ambitious second phase, consisting of a restaurant and retail shops.

This summer DeBrooke will take over and hire a manager for the shrimp unloading business. It’s a fairly simple operation, he says, in which a vacuum device sucks up shrimp out of shrimp boats into a truck which takes them to the warehouse.

Wiry, bearded, and short of stature, DeBrooke is a familiar figure around town. Casually dressed, recognizable a block away in his inevitable cap (a black wool Greek fisherman’s cap for winter, a denim one for summer), he seems to know everyone from bank presidents to bums. Armbruster, a former dental hygienist, is by contrast tall and quiet. Not being tied down to a regular job, to a typical routine, to the same place, to a conventional way of life, is the big thing for them both. He’s 37, she’s 33; they’ve both been married and have children who usually live with them. Bill, in fact, was a father in his senior year of high school. But the idea of marriage apparently has no appeal for them, though they’ve been together five years and are connected in numerous deals. As partners and co-workers they’ve parlayed less than \$25,000 into over half a million dollars of real estate. They’ve bought about ten pieces of property, including a share of the Downtown Club (the impressive red brick building at 110 N. Fourth Avenue, formerly the YMCA) and a magnificent mansion on North Division near the Broadway bridge. By having no confining regular jobs, they’ve been able to do intense physical work on renovations (sometimes living in just one room of a house they’re working on). They also find out about unadvertised deals—deals in real estate, vehicles, antiques, materials, what-have-you.

Then there are DeBrooke’s pet projects: the getting the city to plant trees along North



Fourth Avenue, which he wants to become Ann Arbor’s great north-south pedestrian street; pavement in the Sculpture Park at North Fourth Avenue and Catherine; trying to arrange for old houses which are due to be removed for new projects to be moved instead onto vacant lots along Beakes Street. Despite his civic participation on Community Development committees and his improvement projects, DeBrooke doesn’t want anyone to take him too seriously. “Oh, well, it’s all in fun” is the comment continually laced through all this talk.

Like many people who undertake a lot, DeBrooke has a way of never seeming to rush. There’s always time to stop for a Coke and Fritos, or a chat. But for all the junk food he eats, he has an amazing amount of natural, non-driven energy.

A lot of people have trouble figuring Bill DeBrooke out. He’s certainly an individualist and an eccentric, but he presents an odd mixture of materialism and altruism. His interest in things includes historic buildings and collections of antiques and nostalgia too numerous to mention. It could come from having grown up poor. He keeps up on the book value of his collections, and “playing around with numbers” on real estate deals is second nature to him. On the other hand, in his work clothes and beat-up

vehicles, he’s certainly not a conspicuous spender. And his interest in helping “the neighborhood”—from Beakes and Detroit Streets down North Fourth Avenue to Huron—goes beyond simply wanting to increase the value of his property. He wants the neighborhood to become a stable mix of families and renters, well-to-do and lower-income, black and white—an increasingly unlikely prospect, he admits, in light of continually increasing central city property values. Furthermore, despite the hassles it entails, he’s committed to running the Downtown Club as a rooming house for homeless people who are elsewhere being pushed out of downtown Ann Arbor as old buildings are being renovated. To establish a more sociable atmosphere at the Club, DeBrooke set up Thursday evening get-togethers with free cider and doughnuts, which he usually goes out to get himself.

The Downtown Club’s rents (\$110 a month) are far below the usual similar facilities. The Club makes money, DeBrooke says; it’s not a charity. But it could make more if he skimmed on improvements, like the recent remodeling of the entrance hall, in which the original wood paneling was refinished and an attractive exterior canopy and brass plaque were added for a classy touch.

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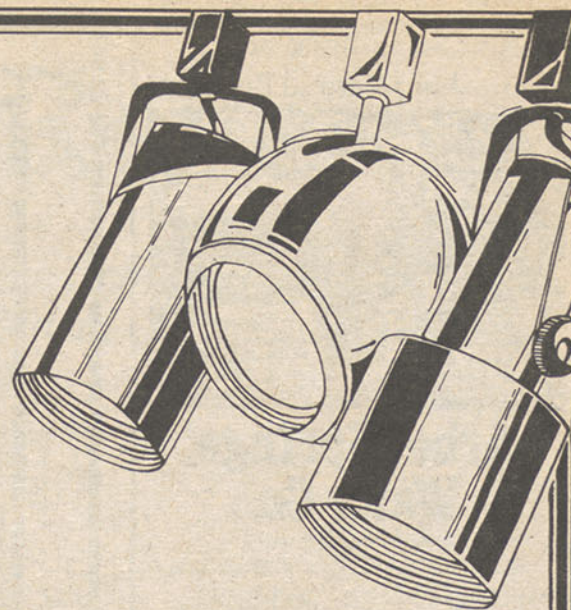
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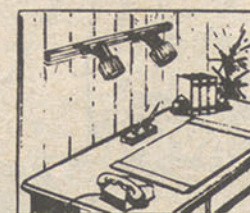
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The Conservatives' Revenge

Last year liberals gained school board control for the first time in a decade. This year conservatives assembled an awesome campaign that may change the course of public school politics.

By ANNE REMLEY

Last month conservatives swept all three seats in the school board election, wresting board control from liberals whose blitz a year ago gave them their only five-person majority in the last decade. This year nearly 12,000 people turned out to vote, a dramatic increase of almost 4,000 over last year's election, when only 8.6% of the electorate cast ballots. Moderate conservative Wendy Barhydt was the leading vote-getter, garnering broadly based support. Her 7,800 votes were almost 2,000 ahead of co-winners Paul Weinhold and Wendy Raeder. Raeder led losing liberals Lynn Johnson and Joseph Vaughn by 900 and 1,000 votes, respectively, while Robert Gunn was 1,300 votes further back. A small millage renewal passed handily, despite opposition by two of the conservative winners.

The key factors behind the conservatives' triumph seem to have been potent issues and a hard-working, highly-organized campaign. David Harrell, of the Ann Arbor teachers' union, a group that had endorsed Barhydt, Vaughn, and Johnson, points out that the votes received by the defeated Johnson were very close to the tally that elected Dannemiller, last year's top winner. He believes that the same group of liberal-minded voters returned to the polls this year, but that they were swamped by an influx of conservatives.

Over the past year local conservatives were reportedly greatly discomfited at the sight of five liberals controlling the nine-person board. A knowledgeable Republican worker says that starting last fall, wherever the party faithful gathered, from the Republican Women's Club to social get-togethers, the same refrain was heard: "We'll have to do something about the school board." The board's refusal to appeal the Black English ruling rankled, as did the sometimes tense relationship between Superintendent Howard and the liberal majority. Rumors abounded that Howard was seeking employment elsewhere and might look harder if the liberals maintained board control this June. Hovering over everything else was the specter of the racial balance problem facing the Ann Arbor school system. Although the trustees were unanimously in favor of moving toward the state guidelines and trying to minimize additional busing, only the conservatives flatly ruled out busing. Conservatives decided that "neighborhood schools" and "no forced busing" looked like promising slogans for the spring campaign, which angered liberals who said they, too, favored neighborhood schools and were struggling to minimize added busing.

As spring rolled around, a small group that included conservative trustees Peter

Wright and John Heald and former trustee Duane Renken met to strategize. Three candidates were selected, and the decision was made to back them in a concerted campaign starting with circulation of their nominating petitions.

Looking back with satisfaction on the victorious campaign, conservative supporter Gary Raab declares that the key to victory was won when "we talked Clem Gill into coming out of retirement." The efforts of Gill, an enthusiastic and effective organizer, had been instrumental in the string of successful conservative school board campaigns of the early Seventies. A State Farm Insurance agent, Gill, 38, is a lifetime Ann Arborite, grandson of the

compelling. Gill did not shy away from that direction. In fact, he is a strong proponent of the slate concept. "Last year the liberals ran a slate. That's fine. I accept it. I'm not paranoid about it. It serves to identify a philosophy," he says. He believes shadow slates and open slates have been facts of life in local board elections for two decades.

Gill admits that a slate strategy got out of bounds back in 1961 when a trio was publicly endorsed by the Republican city and county committees. Only one member of that group, George Lowrey, won. Speaking of the Republican party's public endorsement, Gill says crisply, "That was a mistake." His opinion was shared by the board of directors of the Michigan Association of

Clem Gill regards most of these trustees' campaigns as slate efforts and says conservatives responded in the only logical way, with counter-slates. The conservatives blitzed the moderates in 1971 and 1972 and seized control. They rode on a crest of conservative dismay over social turmoil and the sense that chaos had entered the school system via the decentralization of decision-making under Superintendent R. Bruce McPherson.

Gill recalls his string of victories proudly. "In the past ten years we've mounted a strongly organized effort and have been successful at the polls. We've had a well-managed, financially strong school system. We can take credit for that. We've had excellent people like John Heald, Clarence Dukes, and Wendy Barhydt."

The coordinated efforts of moderate liberals seemed to disintegrate after the double conservative sweeps of 1971 and 1972. Then, in 1975, the more liberal-leaning Citizens for a Progressive School Board was organized. CPSB is a loose coalition of interest groups. According to spokesperson Bess Manchester, CPSB has included people working for such causes as racial balance, improved education and fairer treatment for minority students, help for students with social and learning disabilities, and expanded educational options. For the last two years the teachers' union has offered CPSB support, having endorsed some of the same candidates. This alliance rankles the conservatives. Several prominent local Democrats also help the group with leafletting, phoning, and drafting statements. Names like Robert Faber, Perry Bullard, Susan Greenberg, and Albert Wheeler appear on CPSB endorsement letters.

Manchester says that each spring CPSB holds a series of public meetings attended by people who are considering running for election and others who are offering support. In this year's election, CPSB endorsed Vaughn, Johnson, and Gunn, introducing them at a kick-off party held in the home of Harold and Claire Korn. Ten small neighborhood "coffees" followed. The group sent out two sizeable mailings to targeted precincts, using an address list purchased from the city clerk showing the names of all who voted in last year's school board election. Also purchased was a bipartisan list used by Senator Edward Pierce for his newsletter mailings. The weekend before the election the group funded twenty local radio spots for individual candidates and organized a get-out-the-vote telephone drive.

Other than these efforts, the liberal candidates organized their own campaigns. Two of them picked up additional backing from the teachers' union. Manchester maintains

According to one conservative, the key to victory was bringing Clem Gill out of retirement.

Clement W. Gill who founded Gill Lumber, a longtime business on South Main Street. Clement Gill and his wife, Margo, are energetic, dynamic campaigners who make a specialty of school board elections. "I've always been intrigued by the political process," says Gill.

Gill had "retired" from a leadership role during the last four campaigns. His absence may have been a contributing factor in the waning of voter interest and turnout in the interim. However, until last year conservatives continued to control the board. "We got fat and sassy," says Gill.

Under Gill's leadership, the conservatives returned to their previously successful campaign strategy kit. They revived a coordinating group, CURE (Citizens Urging Responsible Education), with publisher Martin Edwards as chairman and former trustee Renken as treasurer. Although each candidate put together a personal organization, CURE became the focal point of a truly massive campaign effort.

Gill knew that if even one liberal were elected, liberal domination of the board would continue. "In order to win, we had to win three. They had to win one." That situation made the "slate" approach look

School Boards, which issued a statement saying, "The use of partisan funds and partisan organizational resources to assure election of board members presents an imminent danger of political party control in local educational affairs and would tend to eliminate well-qualified board members with no party affiliation." The board added that "local educational issues bear little or no relationship to positions traditionally associated with political parties" and said it looked "with apprehension upon any action that would seek to alter the traditional nonpartisan conduct of school elections."

After that rebuff in 1961, the overt Republican/Conservative link was quieted during the rest of the decade. Meanwhile, throughout the late Fifties and early Sixties a long line of moderate liberals dominated the board. They included trustees like Lloyd Williams, Nicholas Prakken, Hazen Schumacher, and Stephen Withey. Former board president Rhea Kish says they were recruited by individual trustees and a series of ad hoc groups like Citizens for Good Schools and CARES, a campaign support group that emerged near the end of the decade, giving organized aid to candidates like Ron Bishop and Henry Johnson.

the work of CPSB is not equivalent to "running a slate" where candidates are drafted and given powerful central coordination. Clem Gill thinks that is a fine distinction. The conservative CURE made no bones about its slate strategy. Its campaign was well-funded and very well peopled. "We run a 'participation campaign,'" Gill says, speaking of himself and his wife, Margo, who was reported to be working many hours a day several weeks before the election. "The trademark of my wife and myself," says Gill, "is, we're hardworking. Our philosophy is, we never want to wake up the morning after an election and say, 'If only we'd done this or that.' Politics is hard work, and it was hard work that got them out."

Gill is close-mouthed about fine points of the CURE campaign, but says it featured five sizable "receptions" at the homes of PTO presidents and prominent Republicans like Mayor Louis Belcher. Several thousand invitations were sent out followed by a massive telephone drive organized by Margo Gill. Hundreds of calls urged attendance and named the slate.

A spectacularly successful absentee ballot drive gained an unheard-of 890 absentee votes, 500 more than were cast last year. Elderly residents were mailed absentee ballot applications and a letter commending the CURE slate. Since conservative Raeder led liberal Johnson by 885 votes, the 890 absentee ballots—usually heavily conservative—were probably pivotal.

Other CURE campaign activities were a "neighborhood blitz" to distribute flyers and the posting of challengers at many precinct polling places to record names of voters, thus permitting election-day get-out-the-vote calls to those voters who had not appeared at the polls by 5 p.m.

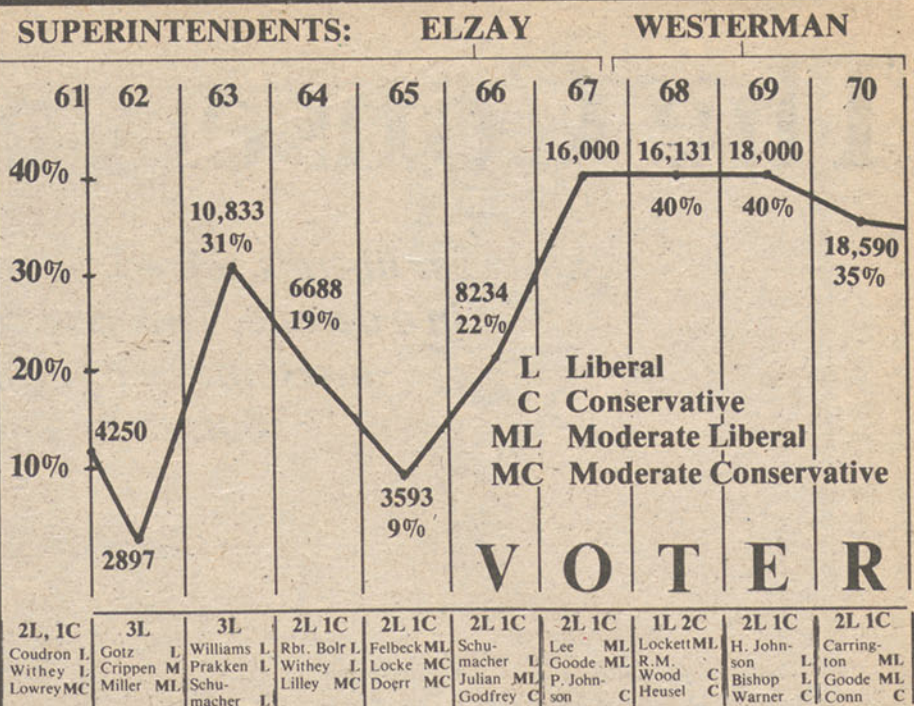
The CURE campaign featured two large mailings. "I don't usually believe in mass

mailings. In fact, I argued against them," laughs Gill, pointing out, however, that they apparently paid off in this campaign. CURE's basic letter of endorsement started "Dear Republican voter . . ." It was signed by four well-known Republican couples, the James Stephensons, the Joseph Edwardses, the Richard Hadlers, and the William Colburns, and by long-time black Republican leader Letty Wickliffe. Gill says he does not know what lists were used for the "Dear Republican voter" mailing, but observers are hard-pressed to believe CURE would have prepared such a letter without having access to Republican Party lists.

CPSB and the local Democratic Party may face a serious decision next year about whether to try to counter the close-to-partisan organizational blitz of the conservatives. U-M Vice-President Henry Johnson, one of the school board's moderate liberals of the late Sixties and early Seventies, comments, "This is the last pseudo-non-partisan school board election Ann Arbor will ever see." But others wonder if local Democrats have the steam to mount a real challenge to CURE.

Lawyer David Cahill, CPSB statistician, is pleased with the politicized trend. Cahill says he has been pressing a reluctant CPSB to run clear-cut slates in which they, like the conservatives, select a trio, circulate petitions for them, and run an all-out campaign. Like Gill, Cahill thinks this clarifies the choice for voters and aligns candidates with a recognizable philosophy.

Varl Wilkinson, the Deputy Director of the non-partisan Michigan Association of School Boards, comments, "I'm not aware of anywhere in the state that the political parties have endorsed board candidates. And probably our board of directors would feel it should remain that way." MASB has issued no statement on the topic since its 1961 slap at local Republicans. "Personally



This graph of school board election trends shows that there was a fairly low-voting, liberal-dominated plateau back in the quiet days of the early to mid Sixties, interrupted only by an occasional hotly contested millage battle, as in 1963 when Huron High School was funded. In the troubled times of the late Sixties, more people began to vote, both more liberals and conservatives. Voting totals rose from the unusual low of 2900 in 1962 to over 16,000 in 1967. Contrary to a

I'd prefer to see less endorsements by groups," Wilkinson says. "But times have changed. Back in '60-61 it was almost considered unethical for people even to spend money on running for a board election. But there is more and more real campaigning being done these days. Money is being spent. Contributions are coming in from organizations like teachers' unions and issue-oriented groups. But, of course, the election is still nonpartisan."

Some local candidates feel they are caught in the middle of a difficult situation.

They need campaign support but want to remain completely independent. Others do not see themselves strictly as liberals or conservatives. Candidates like Wendy Barhydt and Lynn Johnson may gravitate toward the center, attracting support from both sides. Barhydt, who rejected the liberal CPSB bid to attend its early meetings, allied herself closely with her long-time conservative friends and supporters. But observers said she seemed uncomfortable with some of the views of her running mates.

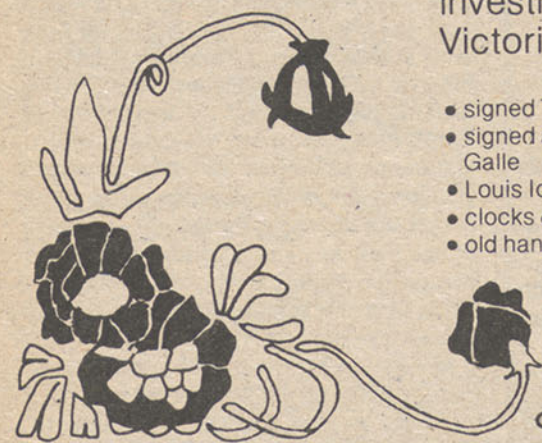
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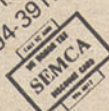
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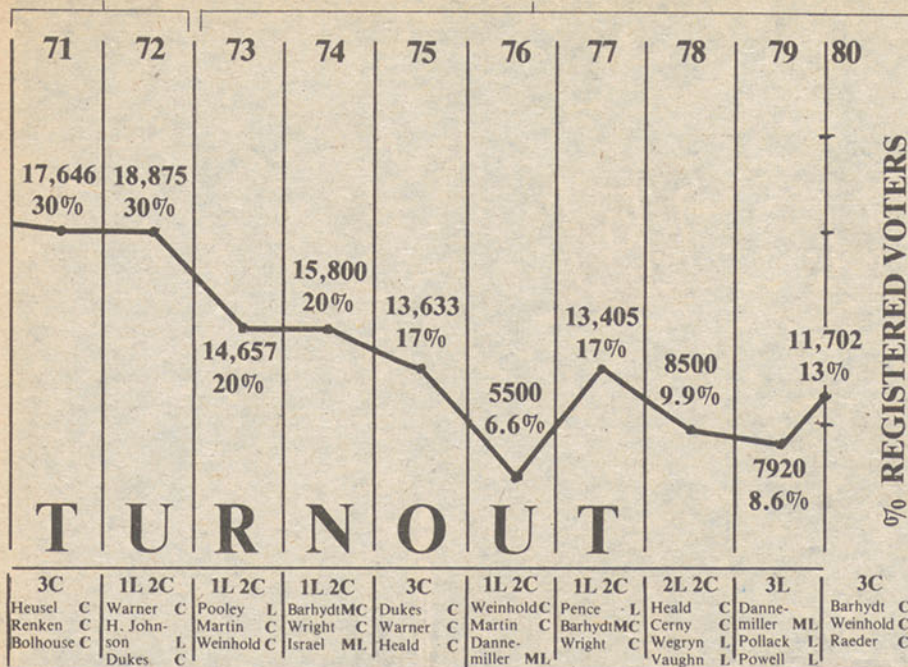
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popular belief, the turnout was already falling during the turbulent McPherson years. Last year, only 7700 people went to the polls, just 8.6% of the registered voters. There have been low turnouts in the last several board elections, the lowest in 1976 when 6.6% of the voters elected Kathy Dannemiller and two conservatives, Paul Weinhold and Terry Martin.

Arborite whose family was always Republican, is an independent. She found herself outdistanced by the conservatives' unified campaign and, she felt, unfairly criticized.

A longtime Republican who campaigned for Johnson says, "Lynn just had a few novices running her campaign. But she was running against the Republican Women's Club and all the rest. There was no way any individual could have fought them and won. That's the sad part. We're going to lose a lot of good people who don't have money or backing. This election was parti-

san. It isn't supposed to be that way. It frightens me that you have to be backed by Republicans or Democrats to be elected."

Kate Clark, newly elected PTO Council president and a Johnson supporter, laments that Johnson's Republican workers are being called "bad Republicans" by slate workers. And she adds, "I was stunned at the atmosphere of the campaign—at the fear tactics."

Clark and Johnson say they received numerous reports about inflammatory phone calls. "It was a smear campaign,"

says Johnson. "It makes me mad to lose against such tactics." She heard of phone calls claiming that her election would lead to the closing of Bader and Freeman Schools; the busing of Thurston, Freeman, and Eberwhite students; the transfer of many black students to Burns Park; and the resignation of Superintendent Harry Howard.

The *Observer* placed a call to one woman in the Bader School area who was said to have made calls warning that the defeat of the slate could mean the closing of Bader and the Superintendent's resignation. "Yes, I did say those things," she admitted. "I'm not real knowledgeable about what's going on, but I wanted a board that'd be supportive of Harry Howard." She says her calls were made on the basis of "feelings—I couldn't document them." Above all, she was distressed to see "too many liberals on the board—a group of five swaying things. That's why I got out and worked. I hope we got the right people in."

A parent in another part of town described how she was warned by a zealous campaigner that her child's school would probably be closed if the slate was not elected. She blames the campaign slogans selected by the conservatives—slogans which raised the specter of "forced busing" and the demise of "neighborhood schools." "It bothers me," she says. "They were willing to campaign on slogans that stirred up an emotional reaction. Those slogans were inflammatory, and so it became an emotional campaign rather than a campaign on the issues."

Clem Gill has a different point of view. He sees such events as part of all political campaigns. "It's very unfortunate when innuendos and charges of dirty politics creep in." Gill adds, "We couldn't try to control what every caller said. Maybe some people got carried away. When we heard about

such calls, we tried to track them down. I told one person, 'That's slander. Quit it!'" Clem and Margo Gill state emphatically that such rumors did not start with them and were not part of the messages that Margo suggested callers give to prospective voters.

The conservatives' win leaves the future of the touchy racial balance issue in their hands. It remains to be seen whether the new board will accept the liberals' last-minute plan to balance the district's five intermediate school areas or will turn to another approach, such as changes in bus routes and boundaries, as suggested by Peter Wright. Or they may choose magnet schools as tentatively suggested by trustees Heald and Barhydt. Perhaps Weinhold and Raeder will win their colleagues' support for ignoring the guidelines or for requesting exemption from them while trying to improve educational outcomes. And if the guidelines are circumvented, former mayor Albert Wheeler may produce the federal suit he has promised.

The election also leaves some big questions about the future course of school board races in Ann Arbor. Without the emotional racial balance issue, will future campaigns be as polarized? Is the district entering an era where six candidates divided in two groups fight for board seats each spring? Or will many independent candidates enter the fray, as they have in the past, dividing the vote and breaking up coalitions? Will Clem Gill "retire" again, as he says he wants to, and if he does, will CURE continue? Will conservatives field more moderate candidates, noting Barhydt's appeal? And will the Democratic Party—sensing a Republican connection in board elections—be moved to put both feet in the ring? The election of 1980 may mark a turning point in local school system politics. □

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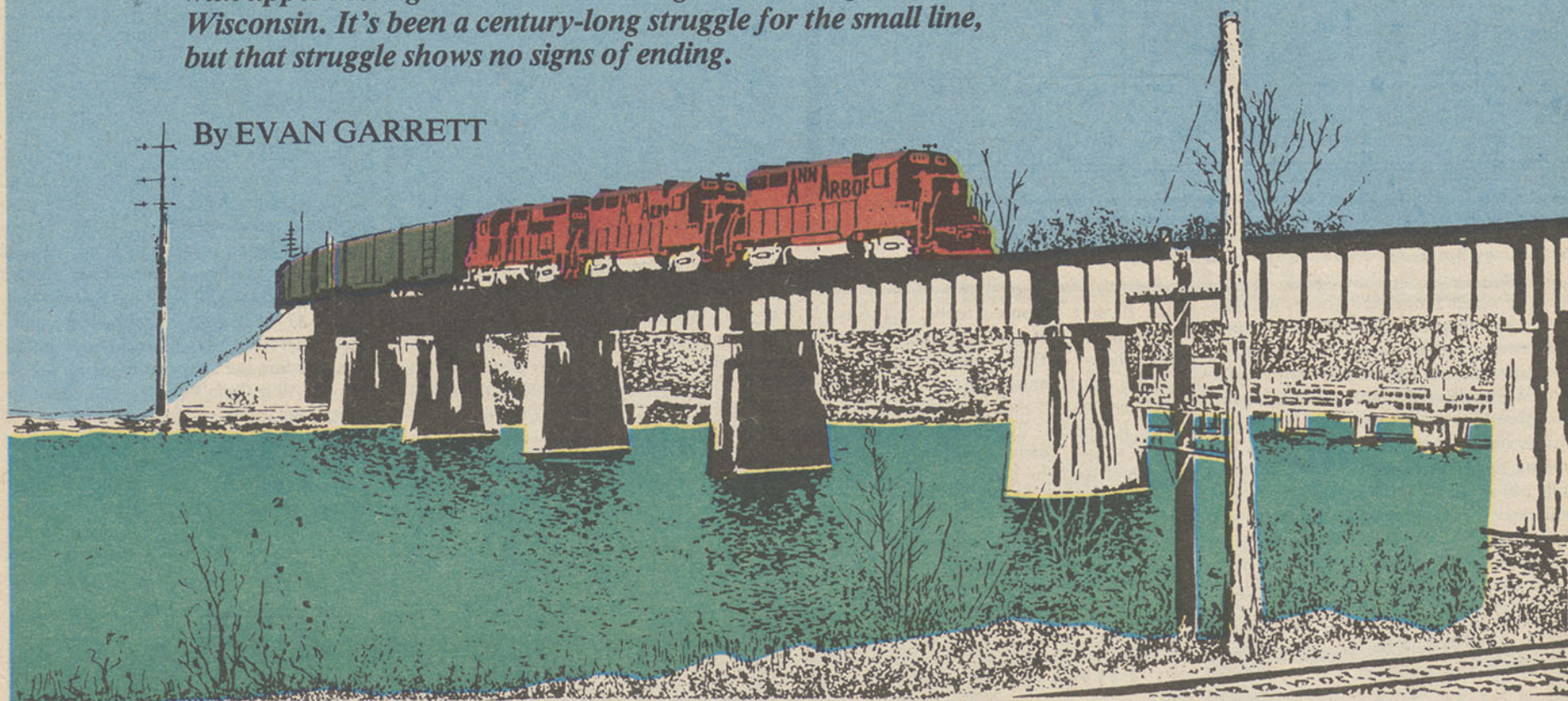
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THE ANNIE

How the ambitious dreams of a flamboyant 19th century entrepreneur led to the Ann Arbor Railroad, connecting Toledo with upper Michigan and even crossing Lake Michigan to Wisconsin. It's been a century-long struggle for the small line, but that struggle shows no signs of ending.

By EVAN GARRETT



DRAWING BY EVAN GARRETT

Mention "railroad" to most Ann Arborites, and chances are they'll think of Amtrak, the Gandy Dancer, or 100-car freight trains that span the length of Gallup Park. All those sights are on the old Michigan Central line, Ann Arbor's premier rail connection with the outside world since 1839 and presently a constituent of the Conrail system. But wait! A different set of tracks drops into town along Traver Road, leaps the Huron River, skirts downtown along what once was Allen's Creek, passes the U-M Athletic Campus with a nodding glance, and slips practically unnoticed beneath Eisenhower Parkway and I-94, heading into the countryside toward Ohio. This is the Ann Arbor Railroad.

The Ann Arbor, or "Annie" as the railroad is familiarly known among trainmen and rail fans, has always been our city's "other" railroad. It grew, in fact, from a desire among early Ann Arborites to confront the monopolistic Michigan Central with some competition. As shortly as six years after the first rail link was established in 1839, some Ann Arbor shippers began to advocate another connection to eastern markets. Several organizational meetings in 1855 led to the sale of stock, although not in sufficient quantity to bring the endeavor to fruition. In 1869, during the railroad-building fever that followed the Civil War, the citizens of Ann Arbor voted 895-10 for a \$100,000 bond issue to support creation of a north-south rail line to Toledo. Other communities along the proposed route, expecting likewise to benefit from improved transportation facilities, also offered finan-

cial aid, but the enterprise ended in bankruptcy in 1874. It had, however, acquired a right-of-way to the Ohio border, so it owned the land upon which to begin building the railroad.

At this point the tarnished dream of the Toledo & Ann Arbor Railroad became entwined with the ambitions of one James M. Ashley of Toledo, Ohio. Ashley, an imposing six-foot figure with long, flowing white hair, had indulged himself in business and law and served five terms as a congressman from Ohio. In 1877, having returned from a brief stay as Territorial Governor of Montana, he was looking for a new opportunity. Reflecting the expansionistic fervor of the last years of that decade, "Big Jim" Ashley determined to build a railroad. He had already participated as legal counsel in founding what was to become the Wabash Railroad. After obtaining backing from investors in Boston, he picked up the pieces of Ann Arbor's scheme and pushed construction of the Toledo-Ann Arbor connection to completion between November, 1877, and May 16, 1878. The first revenue-producing freight train arrived on June 21, while passenger service was inaugurated with a "Commencement Special" (perhaps the pun was intended) for parents of the Class of 1878 University of Michigan graduates. With 3 locomotives, 6 passenger cars, 31 freight cars, and some 40 miles of hastily laid, rickety track, the Annie was in business.

This achievement satisfied the Ann Arbor interests. Toledo businessmen, too, were delighted to divert some of the traffic that formerly enriched their rival lake port, Detroit. Governor Ashley, however, now raised his sights northward. At first it ap-

peared that his goal was to tap the growing agricultural resources of Michigan's "Thumb" to the northeast. A line was laid to South Lyon and graded to Pontiac. Remnants of this roadbed can be detected near the Leslie Golf Course and the eastern US-23/M-14 interchange. By 1883, however, Ashley had redesignated his company the Toledo, Ann Arbor & North Michigan Railroad and sent surveyors to mark a route toward the northwest. Perhaps he already had it in mind to establish a railroad ferry service across Lake Michigan from Frankfort's commodious harbor. The rails to South Lyon were taken up in 1891, much to the objection of some citizens there. (There were no lengthy pre-abandonment proceedings "to protect the public interest" in those days.) The shape of the Ann Arbor Railroad was cast for three quarters of a century.

Many stories have circulated about Governor Ashley's often highhanded methods of doing business. Bear in mind that this was the so-called "Gilded Age," an era of rapid economic expansion, unrestrained free enterprise, and irrepressible tycoons. A common practice among railroad promoters was for a subsidiary or independent company to build each segment of line, usually contracting with local laborers for grading and construction work. These segments were later incorporated into the principal railroad, in this case the T.A.A. & N.M.R.R. In many instances, contractors were inadequately remunerated for their services, and suits to collect either from the construction companies or Ashley's railroad continued until the turn of the century.

"Big Jim," determined to realize his ambitions, let nothing stand in the way. On

one occasion, the roadbed was graded and the ties were in place, but there were no rails available. When a shipment of rails intended for the construction of a line at Saginaw was fortuitously routed over the Annie, Ashley seized it and promptly installed the steel on his own property. The true owner was eventually compensated (after Ashley had spent a brief time behind bars), but the rails remained on the Ann Arbor.

Like many of the railroads built so hastily during the rapid expansion of the American rail network in the late nineteenth century, the Ann Arbor suffered from the fact that many portions of the line had been poorly designed or engineered. Bridges were barely adequate to support the weight even of the relatively small locomotives and cars used at the time. Routes and grades were often poorly planned, and rails frequently had been spiked to light hemlock ties with little or no ballasting. (No wonder derailments were a common occurrence!) The major task of Chief Engineer Henry E. Riggs, who held that position from 1890 to 1896, was to rebuild the line into a proper railroad. One of his achievements was to replace the wooden trestle across the Huron River at Ann Arbor with a steel girder bridge in 1892. This bridge was technically notable for being the longest curved bridge of its kind at the time. A few years later, following an accident and collapse, it was rebuilt with concrete piers as it appears today. Riggs, incidentally, went on to become a distinguished member of the U-M Engineering Faculty. We are fortunate that he consented in later years to narrate a historical memoir of the railroad's early development, from

which we derive much of our knowledge of the subject today.

Governor Ashley lost his railroad in 1893. Preferring direct personal control over the company, he refused to recognize an attempt by the Brotherhood of Locomotive Engineers to organize the Ann Arbor. The consequent strike drove the company into bankruptcy. Ashley died in 1896, already commemorated by Ashley, Michigan, and Ashley Street in Ann Arbor (formerly Second Street, renamed in his honor because the railroad's depot was located there). His residence, at Main and William in downtown Ann Arbor, now constitutes part of the Elks Lodge. The railroad emerged from trusteeship in 1897 as the "Ann Arbor Railroad," the name it has borne since. It is rumored that at one time the railroad considered changing the name but was prevailed upon by the city fathers to keep "Ann Arbor," on pain of losing certain favorable tax privileges. Public-relations hype and civic boosterism are nothing new, but at least in this instance, the publicity cost the city relatively little.

The Ann Arbor has held two distinctions among American railroads. Until 1969, it was the longest mainline road—292 miles—without a branch line. In that year, the Annie assumed operation of the former New York Central line from Pittsfield Junction into Saline to serve the new Ford Motor Company parts plant there. This facility now provides a major source of revenue for the railroad. The other distinction was that for many years the Ann Arbor operated more route-miles over water than on land, across Lake Michigan via a fleet of car-ferries.

Governor Ashley practically invented the cross-lake railroad carferry concept. The idea, then as now, was to bring rail traffic to Michigan's Lower Peninsula from Wisconsin and the Upper Peninsula directly across Lake Michigan, thus avoiding the long around-the-lake mileage and the often time-consuming congestion of the Chicago terminal. The ferry connections provided considerable "bridge traffic" (that is, shipments that neither originate nor terminate on the line), and bridge traffic was extremely important for the profitability of a railroad that traversed so many miles of undeveloped territory in northern Michigan. The Ann Arbor ferry fleet, based at Frankfort (actually at Elberta, across the harbor), began operations in 1892, eventually serving Keweenaw and Manitowoc in Wisconsin and Gladstone, Menominee, and Manistique in Michigan. The ferries' principal function is to carry railroad cars, securely chained down along four tracks occupying a cavernous main deck. Capacity of the present ferries runs to about two dozen cars; the precise number depends, of course, on the size of the cars involved in a particular loading—modern "jumbo" cars are twice the length of the 40-foot box cars typical of the 1890's. Some of the boats are also designed and licensed to carry passengers, autos, and trucks. The cross-lake passage provides a welcome alternative to hundreds of miles of driving and is a delightful diversion in its own right. Where else in the Midwest can one find the opportunity to voyage out of sight of land? The Ann Arbor now maintains a toll-free number (1-800-632-0972) for information and suggests reservations for passage during the popular summer months.

Much of the history of the Ann Arbor Railroad has taken place under what railroaders call "foreign" control—that is, the Annie was not an independent company. In 1905, the Detroit, Toledo & Ironton Railway purchased 72% of the Ann Arbor's stock and combined management of the two lines. The DT&I fell into receivership in 1908, however. The sale of the Ann Arbor stock

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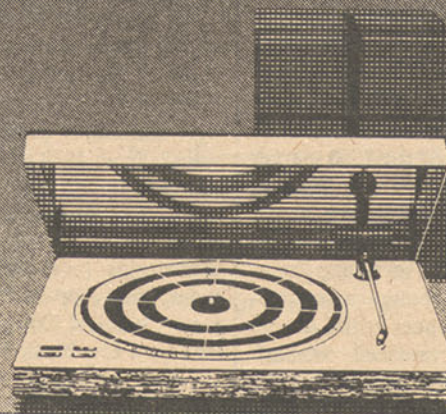
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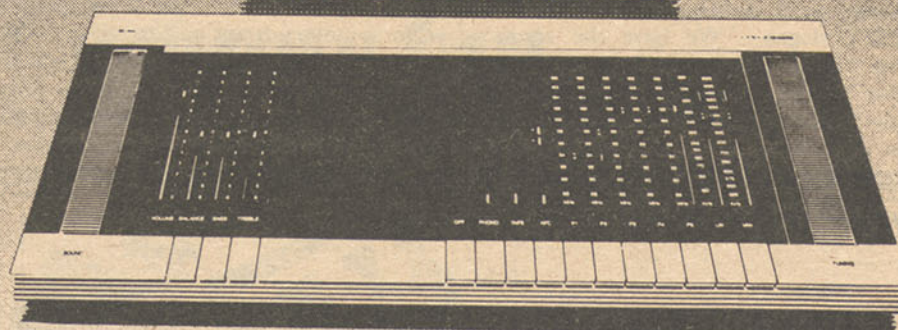
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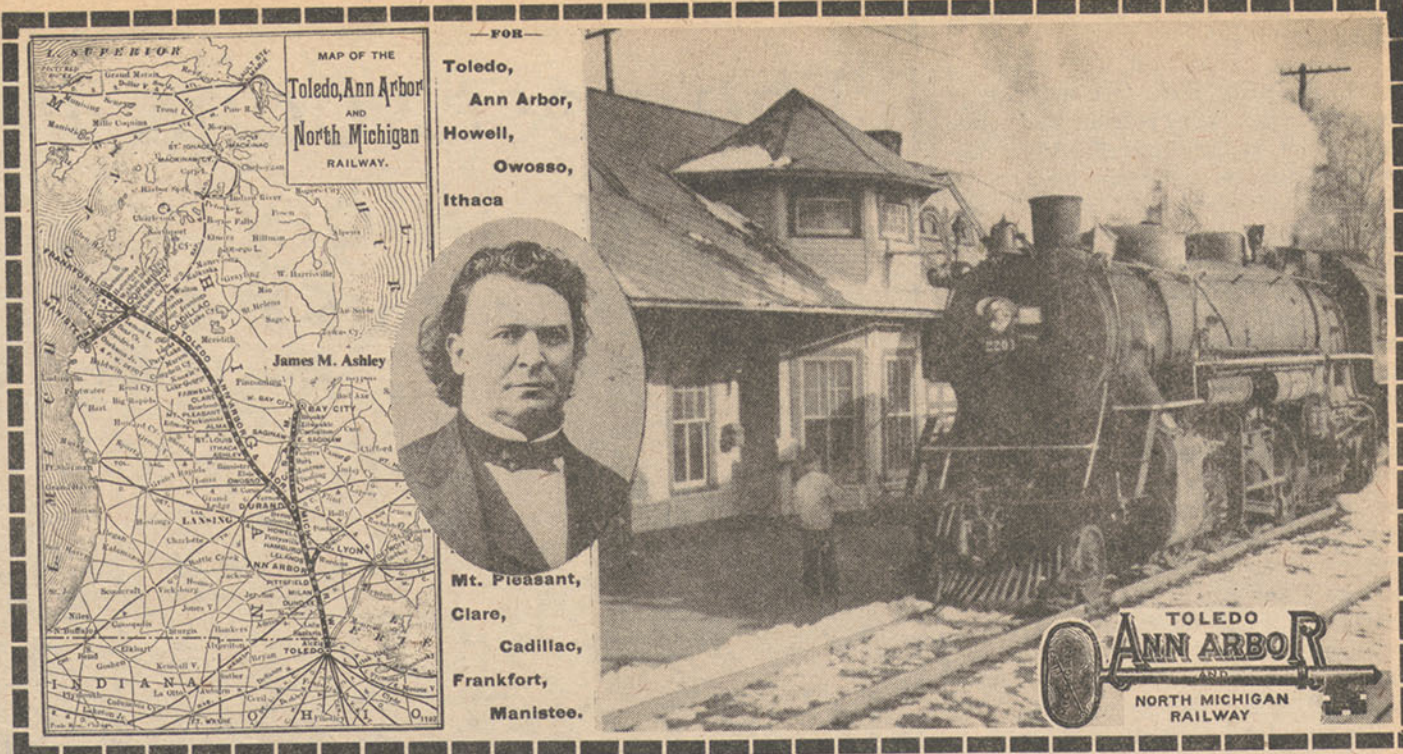
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at auction in 1910 allowed the Ann Arbor to resume its independence. Then in 1925 the Wabash assumed control, seeking a "feeder route" (essentially a branch line, or source of traffic for a main line) for its Detroit-St. Louis artery. Wabash rule continued until 1963.

The Wabash exerted a noticeable influence on the Annie during those thirty-seven years. The Ann Arbor adopted a flag emblem similar to that of the Wabash, although the flag pointedly was a marine burgee (a swallow-tailed pennant), in deference to the ferry service. Steam locomotives either reflected Wabash designs or were, in fact, Wabash locomotives serving on the subsidiary's roster. In those days, a knowledgeable observer did not have to read the logo on the engine to know to which it belonged; he could identify it by characteristically distinct design features. One Wabash influence still very much in evidence is the shape of the Ann Arbor's seventeen road cabooses, built in the 1950's with streamlined cupolas. Two changes of livery in the meantime have not obscured the Wabash heritage. When the Ann Arbor relinquished steam power and dieselized the roster in the early Fifties, the new engines, too, arrived in Wabash colors. Those who saw them will probably never forget the sight of these blue, gray, and white multiple-unit locomotives, spewing a bit of black smoke as Alco diesels were wont to do.

The railroad industry in the past two decades has attempted, through merger and reorganization, to adjust to the exigencies of modern economic and transportation conditions. The Ann Arbor cannot be considered a major railroad, but it has found itself profoundly effected by these developments. As a condition of the 1963 merger with the Norfolk & Western, the Wabash sold its interests in the Ann Arbor to the Detroit, Toledo & Ironton, which was by this time a subsidiary of the sprawling Pennsylvania Railroad. The change in control produced obvious differences in the Annie. DT&I's orange paint replaced Wabash blue. The flag came down in favor of a compass-point emblem derived from the DT&I's slogan, "We have the connections." This emblem is still visible in Ann Arbor on the office at Ferry Yard (just off Hoover Street) and on the cab of engine No. 21, usually seen switching the local



tracks. In 1964, the new management replaced the Alco road diesels (acquired in 1950) with ten 2500-hp General Motors road switchers. These locomotives, still the backbone of the Ann Arbor roster, are more powerful and more efficient for crewmen to operate in freight service than their predecessors.

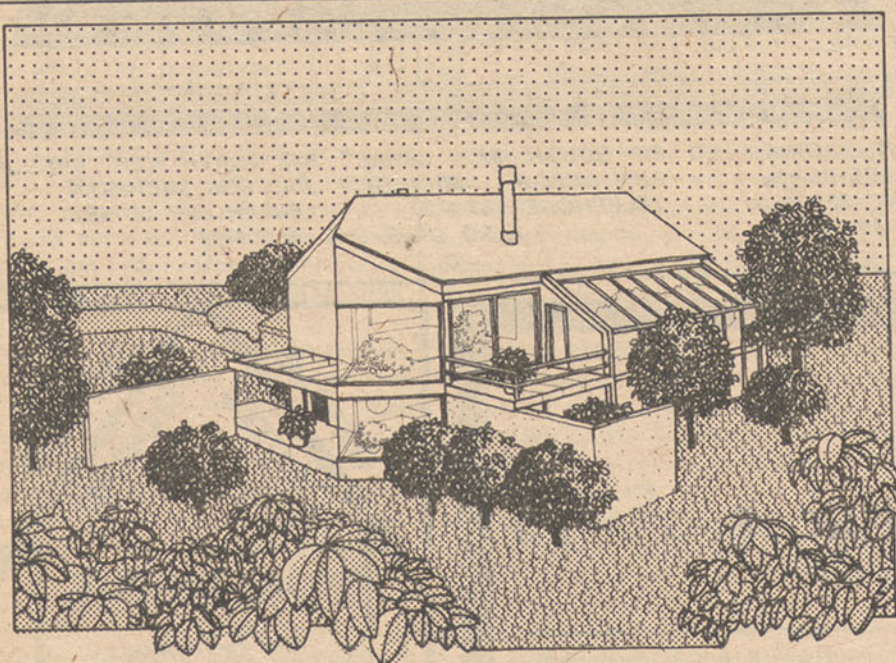
As frequently as not, Ann Arbor trains during this time were pulled by DT&I locomotives: the orange engines with the bold "Ann Arbor" in black on their long hoods were commonly assigned to mainline DT&I trains. From 1968 to 1976, black Penn Central diesels appeared on the Ann Arbor's tracks, too. Operated by AARR traincrews from Toledo to Owosso, they pulled unit coal trains (consisting solely of hoppers laden with Appalachian coal) destined for Dow Chemical Company in Midland. Incidentally, a few black PC units, now lettered CR for Conrail, still show up on the Annie, in exchange for service Ann Arbor engines perform moving trains on Conrail in Ohio. (Norfolk & Western and DT&I trains have "trackage rights" on the Ann Arbor portions of the line into Toledo and so appear there frequently, although not as far north

as the city of Ann Arbor.)

During the three decades following the Second World War, the fortunes of the rail industry in general appeared to decline. People thought trains old-fashioned compared to autos and airliners, and trucks captured a significant proportion of the inter-city freight business, the railroads' principal stock-in-trade. The Ann Arbor shared in this decline. In the face of reduced demand, trains ran less frequently. Poorer service in turn further discouraged patronage. The Ann Arbor's passenger service had never rivaled that of the Michigan Central or later the New York Central. Even the station itself demonstrated that the Annie was Ann Arbor's "other" railroad: compared to the magnificent stone edifice erected by the Michigan Central in 1886 for \$33,000, the simple frame AARR station on Ashley Street between Jefferson and William was completed in 1889 for merely \$4,400. There had been a time when dark-green Ann Arbor coaches provided a vital link between Toledo and points north and carried thousands of passengers to resorts like Whitmore Lake and the railroad's own hotel at

Frankfort. From 1911 to 1924, the steam-powered passenger trains were augmented with sharp-nosed McKeen self-propelled rail passenger cars. The Ann Arbor operated five of these gasoline-powered vehicles, generally on the shorter runs like Toledo-Ann Arbor and Ann Arbor-Owosso. But by 1950, there was insufficient traffic to justify continuing the one remaining passenger train. What was by this time a rather quaint conveyance—a diminutive steam locomotive, a baggage car, and two coaches—made its last scheduled run on July 19. (Local artist Milt Kemnitz has commemorated the event with a drawing of the train on the Huron River bridge in his book *Ann Arbor Now and Then*.) People may lament the passing of an era, but the railroad could not pay its expenses with nostalgia alone.

Other signs of the past also disappeared. The freight house across the tracks from the depot, used for small shipments that filled less than an entire carload, was removed, as was the water tank, a necessity for the former steam locomotives, that once stood south of the State Road crossing. The passenger station itself was later sold, de-



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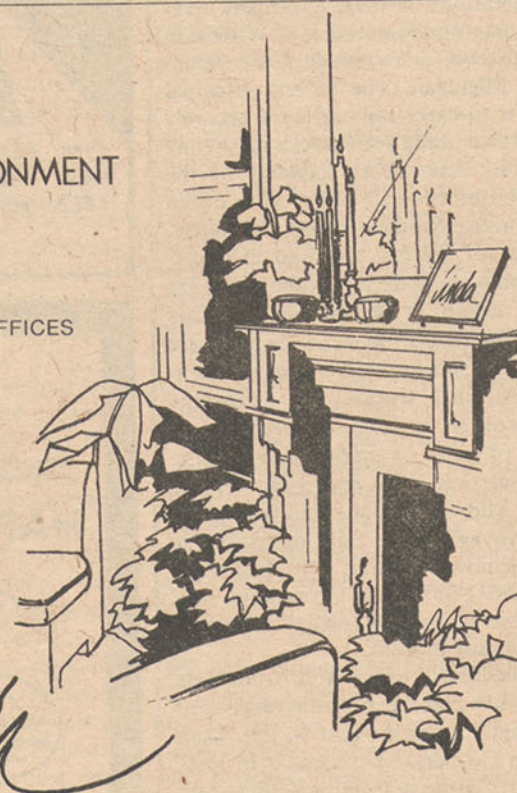
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volving through various uses to become presently the offices and showroom of Custom Counters & Kitchen Studio.

In the last years of Wabash control, the Ann Arbor Railroad undertook a program to modernize and improve the efficiency of the car ferry fleet. "Ann Arbor No. 6" and "Ann Arbor No. 7" were rebuilt, converted from steam power to diesel, and renamed "Arthur K. Atkinson" (for the president of the Wabash) and "Viking," respectively. The "new" boats were not enough, however, to reverse the overall economic decline of the railroad. Continuing loss of traffic reduced revenues to such a point that by 1973 the Ann Arbor defaulted on a \$2.5 million loan obtained from the DT&I for reconstruction of the "Atkinson" and declared bankruptcy on October 15, 1973. Railroads receive special consideration under the bankruptcy laws because of the need to maintain service in the public interest. Therefore, the Annie continued to function, in a manner of speaking, while a court-appointed trustee, Detroit attorney John M. Chase, Jr., sought a solution to its economic desperation.

The plight of the Ann Arbor became entwined with the vastly greater and bewilderingly complex dilemma of how to restructure the railroads of the northeastern United States in general, which had been precipitated by the foundering of the huge Penn Central (created only in 1968 by merging the Pennsylvania and New York Central). Without some rational reorganization—and massive doses of financial aid to an industry strangled by unresponsive and over-restrictive regulation—the most populous and highly industrialized quadrant of the nation faced cessation of much of its rail service. While railroads operate in relative obscurity from the public eye, their performance is essential in transporting vital fuel, foodstuff, and basic industrial commodities. The collapse of a transportation system of such magnitude would have produced economic chaos.

The solution on a regional basis, although still subject to analysis and possible restructuring, was the creation of Conrail, a publicly-subsidized private corporation which assumed the assets and responsibilities of the bankrupt railroads and has attempted, since April 1, 1976, to establish a viable, profitable rail system in their stead.

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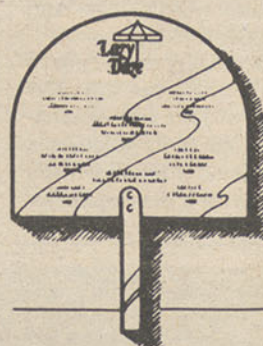


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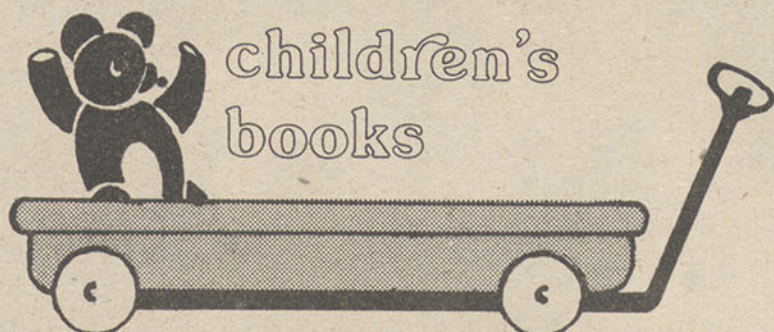
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The Ann Arbor, or at least segments of it, was expected to fall into the Conrail organization. According to projected system diagrams, many of the less-profitable portions of the line were simply to be abandoned altogether. The Ann Arbor, as we knew and know it, would have ceased to exist.

The State of Michigan grew alarmed at this prospect. It meant that considerable portions of upper Lower Michigan would completely lose their rail services—a key to industrial growth and a balanced transportation system. State officials worked quickly to formulate an alternative proposal that would comply with federal requirements but promise to satisfy Michigan's own needs as well. In short, the State of Michigan basically bought itself a railroad: the cars and locomotives, the ferries, and much of the track. (Portions of the track belong to trustees acting on behalf of stockholders of the old AARR, and the segment from Durand to Ashley was sold to the Grand Trunk Western in 1973.) Thus the Annie was rescued from the clutches of Conrail and probable oblivion.

Yet the State did not intend to get into the railroad business directly. An alternative is the "designated operator" system, whereby a private company contracts to provide rail service over a stipulated trackage. For lack of a better choice at the moment, on April 1, 1976, Conrail was given the nod to operate the Ann Arbor for the citizens of Michigan. However, encumbered and distracted by so many problems of higher priority elsewhere, Conrail gave little consideration to the Ann Arbor, hoping perhaps that this nuisance would soon die of neglect without further concern. Nothing of consequence was done to improve service and morale among employees and customers suffered accordingly.

As Conrail's contract neared expiration, a latter-day James Ashley stepped forward. Vincent M. Malanaphy and an organization

known as the Michigan Interstate Railway Company proposed to operate the Ann Arbor as an independent railroad once again, with local management (headquartered at Owosso) keyed to local interests. Malanaphy projected that with better service, productivity, and morale, the Annie could turn a profit by 1981 and relieve taxpayers of the burden of the subsidy. The Michigan Interstate won a 3½-year contract, beginning October 1, 1977.

The Michigan Interstate Railway Company operates the line as the "Ann Arbor Railroad System," as their brighter orange, black and white paint scheme proudly proclaims. The new logo, now to be seen on many of the locomotives and much of the rolling stock, consists of a double-A (designed also to represent an M) superimposed over the outline of the cross-section of a carferry on a white background: the "ferry in the fog." This is one of the most distinctive and eye-catching emblems among American railroads today. Nor is the change merely cosmetic. The new Ann Arbor, with strong promotion and more reliable, more frequent service, has begun to draw more traffic. The carferries still offer an attractive alternative to the long around-the-lake passage. The quest for additional on-line traffic has yielded a new Michelin Tire distribution center in a developing industrial park in Monroe County. Unfortunately,

the present economic depression in Michigan has so far frustrated the endeavor to achieve profitability.

The Ann Arbor Railroad System today consists of some 330 route miles—from Toledo to Frankfort, with a branch to Saline and one to St. Charles, near Saginaw. The carferries serve connections between their

suitable cars can sabotage the best of marketing efforts; Malanaphy and the Michigan Interstate Railway Company sought to allay this difficulty by leasing sufficient numbers of the appropriate types of cars needed by the Annie's customers.

Ann Arborites probably notice the railroad most at one of two locations. The high bridge over the Huron River and over the Conrail tracks beside North Main Street has attracted trainwatchers and photographers for a century. (The McDonald's on Maynard Street displays an enlarged nineteenth-century photo of the scene in an upstairs booth.) The other location is that stretch of track running from downtown to the University of Michigan athletic fields, in the center of which the railroad has its local yard. Passers-by on State Street or Stadium Boulevard have a good view of the "hiccups" box cars used to ship auto parts from the Ford Motor Company plant at Saline. Ann Arbor's Ferry Yard is used as a marshalling facility for the large 80-foot-long freight cars. Because of Ford's recent slowdown in production and the consequent reduction in shipments, some of these cars have sat here now for weeks. The yard is home base for engine No. 21, the 1000-hp Alco road-switcher that performs the duties at Saline as well as other local moves. Built in 1950, it's a relic that wouldn't be found on bigger rail lines, and it provides a bit of nostalgia for rail fans as it performs its daily work.

Back in the days of steam power, the Ann Arbor's largest locomotives—two Santa Fe-type pusher engines—also called Ferry Yard home. They were used to assist northbound freight trains out of town up the Ann Arbor's ruling grade (the steepest climb on the entire railroad). Even the powerful modern diesels have their work cut out for them there; you can watch them in action from the Dhu Varren Road and Pontiac Trail crossings.

Many stories have circulated about Governor Ashley's often highhanded methods of doing business. This was the "Gilded Age," an era of rapid economic expansion, unrestrained free enterprise, and irrepressible tycoons.

ning October 1, 1977.

home port of Frankfort and Kewaunee and Manitowoc, Wisconsin. They carry approximately one of every two cars hauled on the line. When the "Atkinson" returns to duty this summer, after being laid up since 1973 with a broken crankshaft, the fleet will comprise three vessels, including the "Viking" and an ex-Grand Trunk Western ferry, the "City of Milwaukee." (The State of Michigan is presently funding construction of a shipyard in Ontonagon County to produce a tug and barges designed to replace the aging ferries, but the project is involved in considerable controversy, and the future of the cross-lake rail service is open to broad speculation.) The Annie's motive power consists of sixteen diesel locomotives, the ten 2500-hp GM road units plus six older, less powerful switchers and road-switchers built by Alco. The present management has significantly augmented the freight-car fleet, which now numbers 701. Inability to fill shippers' requests for



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Ford Motor Company normally provides the largest volume of local business for the Ann Arbor, but there are other active customers as well. Fingerle Lumber Company presently receives four to nine carloads of building materials weekly, primarily from the forests of the South and the Pacific Northwest. Hoover Universal at Whitmore Lake accounts for chemical shipments, and until its recent temporary shut-down of production, Dundee Cement (whose tall stack is visible to the south of Ann Arbor) dispatched near-trainloads of dry cement, although chiefly southward and thus unnoticed by Ann Arborites. A sizeable exchange of freight cars—known as “interchange”—also occurs with Conrail at the yard behind Lansky's Salvage on North Main Street. Cars routed as far as Ann Arbor on the Annie are transferred for continuous shipment on Conrail, and vice versa; each railroad collects a portion of the shipping fee. The highlight of this transfer move is watching the train struggle from the Conrail line up the very steep grade across North Main Street trying to regain the height of the Ann Arbor line.

Switching moves excite few people, unless they happen to take place in the middle of rush hour. Those who pause to observe the Annie generally find the daily through train of greater interest. This run departs approximately mid-afternoon from Owosso, where it was made up largely of cars arrived from Frankfort and points in northern Michigan. Switching cars as necessary at towns en route, the Toledo-bound train reaches Ann Arbor by early evening. Since its northbound return to Owosso occurs in the dead of the night, you are advised to watch it on its south-bound journey. This is what you will likely see:

Usually two, but sometimes as many as four, of the orange GM diesels comprise a “lash-up” of power—all of the units

operate under the control of the engineer in the lead cab. He is friendly, but do not expect too big of a toot on the airhorns: within city limits, Ann Arbor city ordinance prohibits the whistling customarily heard from Conrail and Amtrak trains. The turbochargers whine and the engines throb. (Their 16 cylinders measure 567 cubic inches each.) As the noise recedes to a dull drone, some forty to seventy assorted freight cars rumble by. (The speed limit through downtown is 15 MPH). Just behind the engines may be several box cars of lumber. If these are for Fingerle, the train will halt briefly at Ferry Yard to set them out. (The local switcher will complete the delivery tomorrow.) The center of the train will probably be dominated by huge covered hoppers of Canadian potash. Some of the cars look like cylindrical silos dropped on their sides, while many others resemble overgrown coal hoppers with roofs. Similar cars bearing the new Ann Arbor Railroad System livery are normally used for bulk grain shipments, a seasonal but highly significant function of the railroad. The rest of the train—except, of course, for the orange caboose or “hack” bringing up the very rear—will be 20 to 30 short-wheelbase, covered hoppers, usually painted gray, although it is difficult to find any paint at all on some of the older ones. These are sand hoppers, loaded at quarries near Boon, Yuma, and Harlan in northern Michigan. The industrial-grade sand is then shipped to the Ford Motor Company engine plant in Cleveland, Ohio, for use in the casting process. This is perhaps the most specialized project the Ann Arbor participates in at the present time.

What does the future hold for the Ann Arbor Railroad? In terms of a line that narrowly escaped extinction a mere four years

ago, the Ann Arbor is making a promising recovery. State subsidies may continue to be necessary for longer than originally projected, due to loss of revenue because of the depressed economy and inflationary pressures on operating costs, particularly fuel (both for locomotives and carferries). However, there is a conviction among Michigan Department of Transportation officials that the success of the Annie is a key to the State's entire rail rehabilitation program. The energy-efficiency of rail transportation gives it increasing importance for the coming years, and these planners do not want to be caught unprepared. The Ann Arbor is distinctly a Michigan railroad, designed for and subject to the interests of this state, unlike most of the railroads in the area whose Michigan services are only fractions of much larger systems. The Ann Arbor strategically connects two of the most highly developed regions of Michigan, the industrial Southeast and the burgeoning Northwest; this link is vital to the economic health of both. Thus the survival and success of the Ann Arbor concerns many more people than merely a few managers and employees, present customers, and those of us who enjoy watching it. In fact, with further reorganization expected to alter the shape of the rail industry in Michigan and the nation over the next several years, the Ann Arbor may be called upon to provide additional services.

The Ann Arbor Railroad, the “other” railroad, was long overshadowed by the Michigan Central, the New York Central, the Wabash, and the Detroit, Toledo & Ironton; some people still have reservations about Amtrak and Conrail. Today, most of these names are or soon will be only history, while the Ann Arbor rolls on. It is not a big railroad, and may even be hard to find, but the Annie is one railroad of which we may be proud. □



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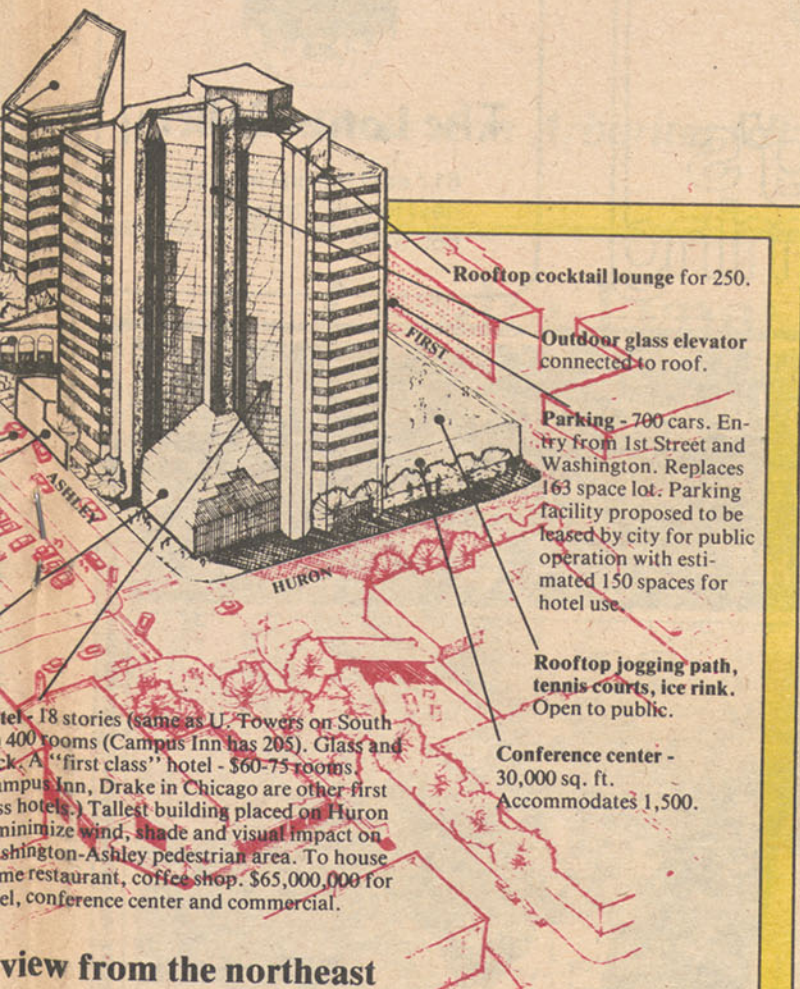
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ashington-Ashley pedestrian area. To house
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of them: The Pierre in New York and the Georges-Cinq in Paris). Trust House
ut reps interviewed many local civic and hospitality industry leaders before pro-
ceeding with negotiations on the project, which still aren't final. Like most
th hotel operators, it does not invest in the hotels it operates. A Laventhal &
rks Horvath marketing study says 400 first-class rooms could feasibly be added
to the Ann Arbor market.

Relation of project to city plans: consistent with the adopted Downtown
y-a Conservation and Development Strategy, which deems tall buildings appro-
priate to Huron's automobile orientation and monumental scale but recom-
mends Washington Street development be small-scale and pedestrian-
oriented. The new Luedtke Analysis of Planning Options for Transitional
el and Vacant Lands says the proposed Huron Plaza project "would be a
ng natural component of the recommended development option."

city. But surely, they reason, that balance
wouldn't be upset by a carefully-conceived
conference center along the lines of what
Berger is proposing. Such a project would
benefit the city's tax base and its growing
hospitality industry, which Mayor Lou
Belcher is fond of characterizing as "our
second biggest industry."

What Huron Plaza's detractors call "con-
ventions," conjuring up images of drunken
revelers and vulgar people who pave their
way through life with plastic, become sedate
"conferences" to the people in the Econom-
ics camp. Most of the expected conferences
attracted to a city like Ann Arbor would be
from 200 to 1,000, a hotel sales staffer told
us. Currently Ann Arbor can't feed a group
of over 600 in first-class banquet facilities.
But a conference center like Huron Plaza
could attract larger groups like the Michigan
Bankers Association, or state dental or legal
groups, which now rotate among Lansing,
Grand Rapids, and Detroit.

Such conferences, says Chamber of Com-
merce director Jim Frenza, are "a very
nice thing for the town. We've proven

want the conference center downtown to in-
sure that there remains a steady flow of
people downtown."

Hotel and motel operators generally
favor the concept of Huron Plaza because
the 2,500-person conference facilities could
also bring larger groups their way. "Ann
Arbor can support a 400-room, first-class
hotel," says a knowledgeable lodging man-
ager. "It wouldn't take much business
away from existing hotels and motels. It
would come in with its own sales team,
which would recruit business on more of a
regional level than our hotels and motels
now do." This person is taking Berger's
project seriously. "I was skeptical about
how realistic the project was, but on look-
ing at it, I'm amazed to realize each element
is legit. The land has been tied up. I know
the Trust House Forte people (the hotel
operators, with whom Berger is drawing up
an 85-page agreement) personally, and they
wouldn't invest their time and energy in
something that can't get financing. They're
already making recommendations on the al-
location of space to the architects."

that conference
and visitor
dollars help the
economy with-
out straining
it, and confer-
ences are
well behaved
groups. There'd
be a nice bene-
fit to little shops.
On paper it
doesn't look like
a bad project
at all."

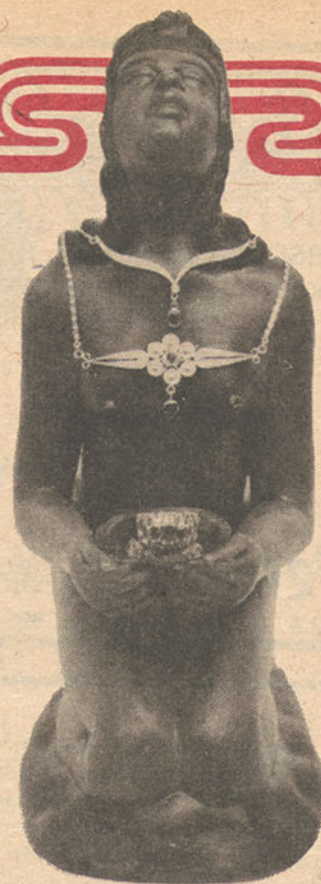
Mayor Lou
Belcher has long
wanted a large
conference fa-
cility that can
handle two or
three thousand
at a time.
"We're turning
away business,"
he says, "and
tourism, our
second biggest
industry, is ab-
solutely depen-
dent on stabili-
ty. The U-M
and some big
companies are
already holding
conferences
away from
Ann Arbor. We

The other small-town element to the story
of Huron Plaza and Ann Arbor is the atten-
tion focussed on Dick Berger himself. Not
that he's small-town. He's a big-city type
from Chicago, a man with big ideas.
What's small-town is that everybody knows
him from the many hats he's worn during
the past ten years here: State Street mer-
chant, salesman, civic leader, and most re-
cently, developer. It's difficult for local
people to view the project and not the man.
You can't talk about Huron Plaza without
hearing something about "but he doesn't
have a track record as a developer." "How
can he develop a \$100-million project if he's
never developed anything else?" they ask.
Berger replies, somewhat ingenuously, that
he did develop Riverside Plaza, it just
didn't get built. "In the past two years I've
learned a lot as a developer," he says. "My
personal view is that it's not the size of the
project, it's the coordination and the team
that matters. All the ingredients have to be
very well coordinated. The size of a project
never turns me off—a \$100-million project
takes more imagination and creativity than
a \$5-million project."

Anyway, according to Berger, a mid-rise
development on the Brown block won't
work, given the price paid for the land
(close to \$2 million). Other knowledgeable
developers confirm this fact. A seven-story
building on such a site would have to lease
for an estimated \$22 a square foot, Berger
said, while a 15-story structure could lease
for a more reasonable figure, about \$12.50,
he said.

Starting out small and working his way
up isn't Berger's style, and neither is staying
in the background. "He's a visionary," one
acquaintance said, and that irritates people
who have gone the slower, less glamorous
route.

Berger thinks big. Huron Plaza is linked
with several other downtown development
ideas he has for the area west of Main
Street. They include an idea for apartments
on the city's Municipal Yard on West
Washington, just west of the train tracks,
and ideas for other sites not yet made pub-
lic. This far-reaching approach aroused
varying degrees of skepticism and suspicion
in many people we talked to, but a few sug-
gested that his energetic personality and
way of thinking big could pay off. "There's
that intangible element—that Berger wants
very much to contribute to the character of
Ann Arbor, to have a success here," said a
hotel executive. "He has a lot of energy,
and he may pull it off." If he does, Dick
Berger is going to dramatically change the
look of downtown Ann Arbor. But it's not
going to be without a vocal fight from cer-
tain members of the Small Town camp. □



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Living on Little

Three Ann Arborites tell why they decided to live below the poverty level.

Cendra Lynn: living the counterculture life



PETER YATES

Cendra Lynn, 36, has lived in Ann Arbor since 1966. Since 1973 she has been a practicing psychotherapist, at the same time gradually working on a Ph.D. in educational psychology at the U-M. She was an active participant in many radical causes which blossomed in the late Sixties and early Seventies, and her counterculture and Quaker orientation included the precept, "People are more important than money." True to her beliefs, she averaged only \$4,000 a year in income from 1967 through 1977. More recently, however, money has lost its automatically negative connotation for Lynn, and she aspires to make at least \$20,000 a year, though she is still making less than half that much today. Lynn lives alone in a small home on Crest Street on the fringe of the Old West Side.

I was imprisoned in Akron, Ohio, from 1944 to 1962, when I escaped to Oberlin. My father was a dentist, but I was raised in an atmosphere of Depression eco-

nomics. I was under the impression that there wasn't much money at home, but evidently there was more than I thought. I never had two nickels to rub together as a kid.

Going to Oberlin was like dying and going to heaven. I majored in English literature—the Victorian period. I graduated in 1966. I had slowly become radicalized there, and the next logical step presented itself, which was an opening at the American Friends Service Committee office in Ann Arbor, which was how I happened to come here. I came in the fall of '66. Then the next year was flower power, summer, and Detroit burned up. And things kept getting crazier after that. I was a part of almost every movement that went through town up through 1972.

By 1973 I really didn't know what I was going to do next. I got into the therapy business by accident. A friend kept asking for advice about her problems. Finally I said, "You're taking all my time asking for advice. So why don't you pay me?" So I started by charging \$3 an hour. I wasn't sure about becoming a therapist, but all my friends told me, "Look, you're good at it. Why don't you just shut up and do it?" So finally I got brave enough to send a letter around to all the folks in town I knew saying I was opening a clinical practice, and they sent me referrals. I get my clients strictly from word of mouth. It's the only way in Ann Arbor. Either you have a good reputation, or you don't survive.

I now charge from \$25 to \$45 an hour for therapy, depending on the financial situation of the client. You can't work eight hours a day, five days a week as a therapist unless you're a stone. My upper limit is eighteen hours a week. There are therapists

in town who charge \$45 an hour and see 40 patients a week, and they're very rich. But I don't want to be like that. I know I'm not an effective therapist when I approach my upper limits. I start not hearing important things my clients are saying. Not intuiting things. Mostly I just wish they'd get the hell out of my office. And leave a check.

I'm only now starting to come out of the woodwork of being an alternative lifestyle person. I bought this house in 1971. A lot of folks in my crowd haven't bought houses. I was so embarrassed that I lied for the first two years after I bought the house. I told people I was renting. The house was a total steal—\$20,900, and I got it on a land contract that keeps my payments down.

Also, I spend more than almost anybody in my gang on food. It's a lot easier for me time-wise just to go to Kroger's. That's considered sinful with some of my friends, who go to the food co-ops.

The biggest nuisance about my financial situation is insecurity. Like, this is a bad time client-wise. Summer is always slow. Nobody knows what's going to happen in the fall. Everybody's client load is dropping around town, and all the therapists I know are nervous. So what am I going to do if it really drops off? I don't know. I just hope it doesn't. And I'm tightening my belt way in advance, just in case. I've stopped buying little things like pots for my plants. So the biggest nuisance for me is worry.

I've managed to get my worry periods down to twice monthly. It used to be a daily thing when I had less money. I would think, "What the hell am I going to do? I don't have anybody but my friends to pick me up if the roof falls in." What I'd really like to have is enough money for enough insur-

ance. I feel like once I have enough insurance, then I could stop worrying, and the rest would be gravy.

I now have a big crisis at the end of the month when all my bills are due and all my clients haven't paid me. And I have another crisis in the middle of the month when I take stock of how much I'm likely to earn and how much my bills will be.

A key thing about how I've survived on so little is the ethics of the group I'm a part of, which is the ethics of sharing. There are very few things that we don't loan to each other. People will come and borrow my car or my bicycle. When we entertain, it's almost always pot luck. We share tools. Those binoculars over there were loaned to me. I own a third of that tape recorder. Somebody bought a battery charger, and now everybody buys rechargeable batteries and uses that person's recharger. Some of my friends own a freezer, which is stored in the basement of some other friends. So in return for the cost of the electricity to run the freezer, they get to use half of it.

My community of friends has taken the place of family. It's not financial security, but it's emotional and physical security. If I were in a bad accident, I'm sure all my friends would pitch in and hold off the debt collectors long enough to get everything together again. The community is solid. It's loose, but solid. The community—maybe it's about 200 people—is my support network, and that's I think how this town works. At least for me. And that's how I make it on not very much money.

The community consists of Sixties people from a radical intellectual background. They share an ideology that people are more important than things. You share what you can, but you take your feelings in-

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to account. Part of the ideology is that it's dirty to earn a lot of money. But we're not as alienated as we used to be. If you'd asked any of us in 1972 about our beliefs, they'd be very different from now. For one thing, being older and wiser, we have more of a sense of what it takes to make it in the world. I know now I can't make it just as a nice guy. Detroit Edison won't accept bartering. I used to have the attitude: you clean my house, and I'll give you an hour of therapy. But I started going out of business real fast. That attitude lasted about two years. Now I feel that I have the right to a professional-level income. And I think that starts somewhere around \$20,000. If I earned \$40,000 without ripping anyone off, I wouldn't think I was an evil person. It took me a long time to believe that there wasn't an upper limit to what you should earn—that the money didn't make me evil. But it took me a long time to realize that coming out of the counterculture.

The anti-war movement really burned me out. Now I'm apolitical. I did my part and paid my dues. I'm content with what I did, and I can't do more. If the world doesn't know how to put itself together, I can't fix it. Being part of the elite of the Sixties, part of that crowd that was supposed to save the world, it took me until about last year to realize I *couldn't*. And that what I should do is to lead the best possible life I could. And to stop brooding about it.

The negative side of my situation is the incredible financial insecurity. If my client load drops off—say three clients get cured or leave town or whatever—there goes a quarter of my present income. That's not security. But the positive side is why I stick to it. I control my hours. I can control when I go on vacation. I can control who I see for clients. I can lead the pace of life I want. So there's a lot of freedom. But I'm paying for it. ■

Bruce Britt: the sacrifices of an aspiring musician



Until recently, Bruce Britt, 22, sold shoes at Liberty Shoe Company near the U-M central campus. He made \$4 an hour, and his take-home pay was \$115 a week. Britt was raised in Gary, Indiana. He moved to Ann Arbor two years ago to pursue his dream being a rock guitarist. So far the dream is unfulfilled, and Britt now increasingly wonders if he will ever get a rock band together. He came to town with \$2,000 in savings. Now that amount is down to \$100. Shortly after our interview, Britt quit his shoe salesman job to devote himself more fully to music.

I've got a real tight budget. My rent is \$210 a month. To pay the \$210, I break off the month into four weeks. Three of those weeks I take \$70 from each paycheck. Then for one week I have \$70 I can theoretically do whatever I want with. But usually it works out that I don't have that extra \$70. Something always goes wrong—like my car needs repairs.

I allot \$10 a week for food. I eat a lot of junk. Usually I get a package of pork chops at the Broadway Kroger. Sometimes chicken. Not too many vegetables. A lot of frozen foods: TV dinners, little cooking bags. I'm sure I could be eating a lot better on \$10 than I am. I also eat at McDonald's a lot. My manager's always saying how can you eat that junk? Of course, he goes to Frank's in the morning and spends three bucks plus a tip for breakfast. Sometimes he even goes to Frank's twice a day, and that's like six or seven bucks right there. When he spends seven bucks for two meals, that's almost my entire allotment for food for a week!

I've always led a pretty laid-back, docile life. Come eight p.m., I don't have this urge to go out and party. So my finances aren't hurting me that much as long as I have a place to stay, can put some gas in my car, and have enough food to eat.

What I really want is to have my own rock band. Supposedly to be a musician, you have to starve and all that stuff. But I was brought up pretty well. Both my parents had two jobs, and we were living in the

better part of Gary. My father was a construction worker, and he also taught construction at night. My mother is an insurance salesman and works in the employment office. We had a nice house, and I was brought up nice. Whenever "National Geographic" came on TV, I was forced to watch it. Stuff like that. So whenever you're brought up like that, when you hear the word "poor," you get visions in your head of people starving, and that really scares me. I don't think I have it in me to starve before I make it. Which is probably why I haven't made it yet. I'm not real willing to eat musician's soup.

It's hard to get a rock band together. I managed to find a small office space in Ypsi for a hundred a month to rehearse in. So that's another problem I'm going to have pretty soon—paying that extra rent. And that's another thing you do when you don't make enough money. You end up spending money you don't have. You just say, "Don't worry, I'll get it."

I had given up the idea about music for a while because I was real frustrated about the whole thing. Whenever you have a dream, it's hard. If you're half-hearted about it, you're just not going to get through it. So a while back, I gave it up, 'cause it's just real hard to find three other guys who have the same kind of, you know, thoughts you have about music. Guys who aren't into drugs and girls and stuff. So I was thinking of going to school—taking the SATs and all that. But then I stopped myself and thought, "Why should I do something I don't want to do when I want to be a musician?" So I jumped back into the music idea, and right off the bat, things are starting to go wrong already. I had a bass player from Florida who moved up here lined up, but I haven't heard from the guy for like three weeks, now, and when I called him up the other day, I found out his phone was

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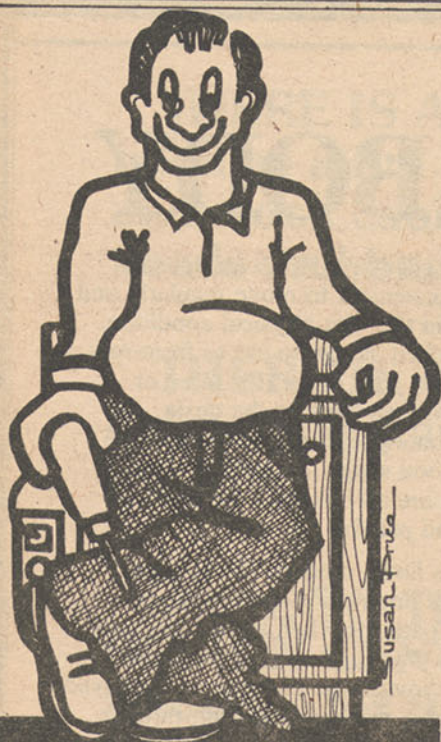
disconnected. I've been so depressed since then, they still haven't figured out what's happened to me at the store. I'll get a seven and a half for a customer who asked me for a nine and a half. It's amazing how your mood can influence you like that.

There are a lot of times I just want to run away and the next time someone sees me, I'm being featured in *Rolling Stone*. I can dream, can't I? My fantasy is that I go to New York, and I live quite scrungy, but, you know, in the end it pays off, and some old girlfriend of mine is looking in the paper, and she says, "Hey! There's Bruce!" I have a different fantasy every day, you know.

I've tried to find out the rules to life. A lot of people will tell you things—like Reverend Ike will say, "Get up off of your knees and you'll start making money!" But there are no rules. A lot of people are down, and they try to get up, and something just smacks them back down. Some people are born to suffering, and some people are just born into wealth. But as far as I'm concerned, there's no secret. I live a very pragmatic existence. What's good for the moment.

Before moving to Ann Arbor a couple of years ago, I worked in a steel mill in Gary. I was what you call a grinder. I had to grind a metal fin off the pipes that had been cast. That was a real low time in my life. It didn't take any intelligence to do that. Working in a steel mill, if you have a speck of intelligence, is an insulting experience. Especially right out of high school, when you're feeling all cocky. I'm a lot happier making \$4 an hour here than I ever was in Gary making all that money in the mill.

I love this town. It's the closest thing to New York I've seen here in the Midwest. A lot of young people. A lot of intelligent people. Back in Gary, there's not too much of that around. After high school, it's



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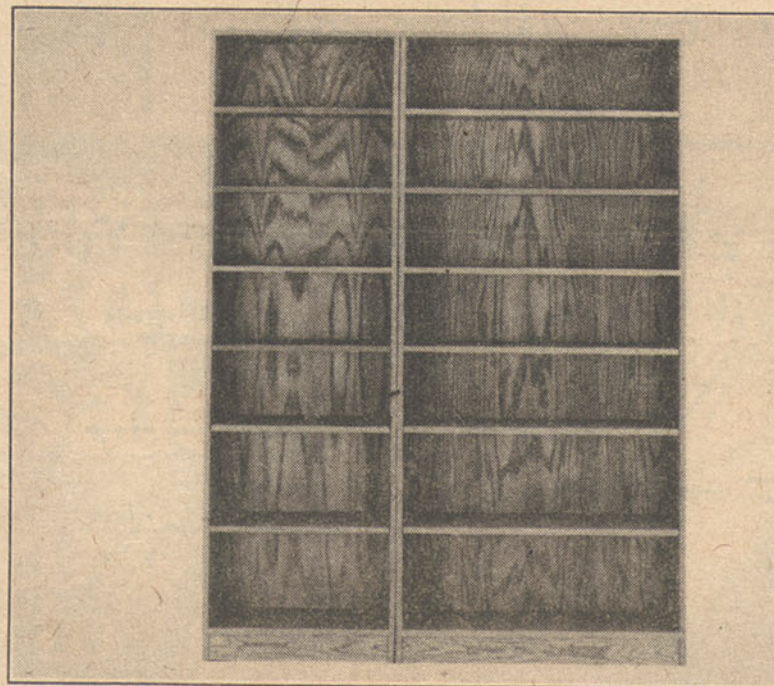
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either get married and have kids or go to school. I didn't want either of those. I just want a good environment. And Ann Arbor's a good environment. At night people here leave their windows open so you can look inside their house after dark. You don't have that at all in Gary; every curtain's shut. There's a feeling of security

in Ann Arbor.

I know when my sister moved here, she called me up in Gary and said, "You've got to come here. It's great." And that's the way it seemed to me. But the utopia can eventually turn sour. A lot of people leave here with broken dreams. It's getting that way to me. I didn't think it would. ■

Kathy Orchen: poverty as a virtue



PETER YATES

Kathy Orchen, 25, has decided to live a life of poverty as a virtue in itself. For her, poverty is a means to a more spiritual, more joyful life. She has lived on as little as \$80 a month while working as a nutrition advocate in Columbus, Ohio. Currently pursuing a masters in public health (concentration on nutrition), she lives in Xanadu Co-op on about \$200 a month. After graduating this coming December, she plans to work among the poor in a developing country.

Living inexpensively to me isn't just a way to economize. It's part of a whole philosophy of life. My life is

dedicated to working for poor and oppressed people. And I don't feel I should live at a different level than they do.

I also believe that simple living and living inexpensively allows you to be more creative. And it also leaves you more with an empty cup that encourages other people to share with you. Rather than living in a world in which everything you need is within arm's reach, it really makes you extend to other people.

I grew up in the suburbs of Cleveland, an upper-middle-class place called Pepper Pike. I was raised with a lot of wealth surrounding me. I went to high school with very wealthy kids, but I was always pretty discontent at that time. I knew something was wrong. It was a pretty sheltered life.

In high school I was around people who had such strong facades that things just didn't seem right. They found joys in the most transitory things. There weren't many people I could relate to. But I began to search back then. I started to separate myself at first—like from partying and a lot of movie-going. I spent more time with myself. Taking walks. Reading. Changing my diet and becoming a vegetarian. It was in high school that I began to realize that there was an alternative to the way I was living. I've had a lot of friends who have come from affluent backgrounds who have also made the decision to commit themselves to a life of poverty and work among the poor.

To me, the spirit shines through them stronger than if they were surrounded by material things.

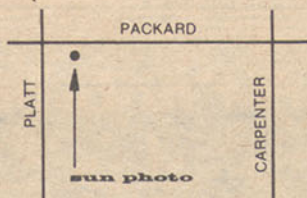
My parents keep thinking that I'll snap to it. They come from a generation that sees a need to accumulate. They think that if I care about the poor, then I ought to earn a lot of money and give it away to the poor. But I've never seen money cure most people's problems. I've got some friends who are looking for a home to buy because they don't care to keep paying rent. Which makes sense. They say they need an investment. But for me, investments outside myself or other people really distract me from what I see the essence of life to be, which is other people.

I don't do a whole lot of planning in my life any more. I used to be a real planner. Like last night I just hung out. I talked to a few people here at the Co-op. I decided to go out and visit some other friends. I did some reading. And it was a really nice evening. I don't feel the need to be fed things like movies. I used to have a stereo, but I gave it to a friend and I don't really want it back. As for possessions, I have clothes—more than I need. Right now I have a few books with me. My two oil lamps. When you have materialistic things, it's impossible to have everything. But that's the sort of trip you get into. If I have this, then I need that, too. One knife isn't enough. I've also got to have a Cuisinart. ■

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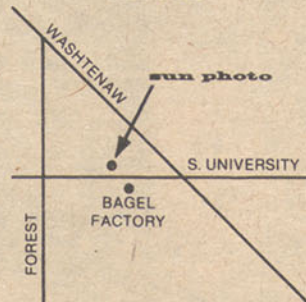
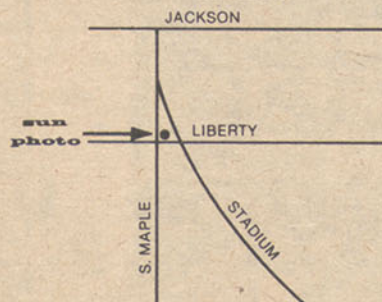


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TUES: BEST COUNTRY OUTFIT receives DRINK SPECIAL - 9-11 pm
WED: LADIES' NIGHT! - admission free & mixed drinks 2 for 1 - 7-11 pm
SAT: your COWBOY HAT gets 2 DRINKS for 1 - 8-10 pm

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Our entrees are prepared in the superb, robust style of cooking developed in the country regions of France and Italy — and served to you in a comfortable, accomodating atmosphere.

Enjoy one of our many fine wines with your dinner, and afterwards indulge yourself in one of our delicious home-made desserts...at the Earle.

The Earle

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CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to Mary Hunt, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for September events, for example, must arrive in August. All material received by the 15th of August will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

THE ARK COFFEEHOUSE, 1421 Hill, 761-1451.

One of the warmest, friendliest places in Ann Arbor to see and hear live music. Mainly folk, although the term is broadly defined. JULY 3: **Silly Wizard**. Five-piece traditional folk group from Scotland, where they are extremely popular. This is their first U.S. tour. JULY 4-5: Closed. JULY 11: **Martha Burns**. Solo. Now based in Seattle. This is her first return trip to Ann Arbor, after spending a number of years here. JULY 12: **Bosom Buddies**. Smokin' string band comprised of four Lansing area women. JULY 18-19: **Footloose**. Another four-piece ensemble, this one employs a variety of styles within an overall bluegrass/country framework. Their first LP, now almost a year old, continues to move at a brisk pace. JULY 21: **Craig Johnson**. Yet another expatriate Ann Arborite. Fronts a respectable string band. He'll be travelling north to the Toronto Folk Festival (which replaces the defunct Mariposa Festival) July 25-27, as will the Siglins, who run the Ark. Consequently, the Ark will close that weekend. EVERY WEDNESDAY: Hoot night with open mike for aspiring performers.

AURA INN, 11275 Pleasant Lake Rd., 428-7993.

An updated country roadhouse directly on Pleasant Lake en route to Manchester. JULY 4-5, 11-12: **Mike Katon Band**. Double-fisted rock & roll. Akin to latter day Rolling Stones and earlier J. Geils. JULY 18-19: **Just In Case**. Young, contemporary rock band from Chelsea. JULY 25-26: **Sailcatz**. Skillfully executed, hard-driving blues & rock in the Little Feat-Allman Brothers vein. Al Hill's soulful vocals and Brophy Dale's guitar stand out.

THE BLIND PIG, 208 S. First, 996-8555.

Seating at the Pig is extremely limited, so it's advisable to get in early if you're concerned. No dancing. JULY 4-5: **Dick Siegel & the Ministers of Melody**. Wonderfully original tunes that beg to be taken on the road while they're still fresh. Dick's band, perhaps the best in town, is also ready. JULY 11-12: **Wendell Harrison**. Jazzman from Detroit. JULY 18-19: **Chris Smithers**. Makes other people's songs his own. Laughter all the way. JULY 25-26: **Don Tapert & the Second Avenue Band**. Folkish rock & roll with a definite swing to it. A longtime solo favorite at Flood's, Tapert mixes his own creations with familiar late Sixties memories. EVERY MONDAY: **Boogie Woogie Red**. Barrelhouse piano and

vocals keeping the blues alive. When he's hot he sizzles.

BUTCH CASSIDY'S, 3250 Washtenaw, 971-1100

The latest incarnation at the Crystal House Hotel, Cassidy's will feature "Urban Cowboy"-inspired Country & Western music exclusively. JULY 2-5 9-12: **Whiskey River**. Contemporary country. JULY 16-19, 23-26: **Salt Creek Band**. Recent addition of pedal steel guitar provides for a more complete sound. If you like Waylon Jennings, Charlie Daniels and/or beer, this is your band.

COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

Live music on weekends only. No dancing. No cover charge either, although drink prices are raised slightly. JULY 4-5: **Cartunes**. Young, brash rock & roll band that's raising eyebrows throughout the area. Material ranges from Steely Dan to Van Morrison to Bruce Springsteen. JULY 11-12: **Joe Summers Trio**. Light, accessible jazz. Guitar/bass/drums. JULY 18-19: T.B.A. JULY 25-26: **Vantage Point!** The always changing band has shelved its pop-jazz mode in favor of a return to its rhythm & blues roots. Blues standards, some not-so-standards and a few maximum-strength originals.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dinnertime "Sunday Jazz" at the Del is an Ann Arbor institution. Always swinging; get there early. 5:30-8:30 pm.

THE EARLE, 121 W. Washington, 994-0211.

Cocktail jazz seven nights a week. Dancing. JULY 4-5: **Wendell Harrison & Pam Wise**. Saxophone and piano duets. Spanning the entire history of jazz, America's indigenous classical music. JULY 11-12: **Stuart Cunningham Trio**. Emotion-charged jazz. Bouncing ragtime to heart-rending ballads. Stuart's trio was The Earle's regular weekend band following the format change eighteen months ago. JULY 18-19: **Howard White Trio**. A collage of different rhythms equivalent to a one-night musical journey through the Western hemisphere, without leaving your table. JULY 25-26: **Joe Summers Duo**. See Count of Antipasto. EVERY SUNDAY & MONDAY: **Robert Wilson**. Solo piano. EVERY TUESDAY thru THURSDAY: **Ron Brooks Trio**. The personnel changes from time to time, but the players are always top-notch—Ron himself is a phenomenal bassist—and the music's always challenging.

MR. FLOOD'S PARTY, 120 W. Liberty, 994-5940.

Live music seven nights a week, emphasizing folk and bluegrass. No dancing. JULY 1: **Steve Newhouse**. Plenty of crack original tunes mixed with favorites. Late leader of the Nukeabillies. JULY 2: **Incognito**. JULY 3: **Footloose**. See Ark. JULY 4-5: **Don Tapert & the Second Avenue Band**. See Blind Pig. JULY 6: **Martin Simmons & the Spaceheaters**. Very funky, mostly instrumental. JULY 7: **Kevin Lynch**. Country balladeer. JULY 8: **Neil Woodward**. One of the greatest voices to sing from Flood's window-loft. Material ranges from John Prine to John Hammond. JULY 9: **Andy Boller & Friends**. Fun-loving rock and rhythm & blues standards plus mass appeal-style originals. JULY 10: **Sailcatz**. See Aura Inn. JULY 11-12: **Trees**. An unusual group fronted by rich two-part harmony vocals and flute, but backed by an electric rhythm section. JULY 13: **Eric Glatz**. Quite literally a folk musician, Eric is a factory worker whose songs reflect the sufferings and joys from that experience. JULY 14: **Mike Smith**. Singer-songwriter whose Country Volunteers include Kevin Lynch. JULY 15: **Steve Newhouse**. See above. JULY 16: **Urbation**. Roots rock & roll and rockabilly faithfully performed with comic respect for the originals. JULY 17: **Footloose**. See above. JULY 18-19: **Sailcatz**. See Aura Inn. JULY 20: **Neil Woodward**. See above. JULY 21: **Kevin Lynch**. See above. JULY 22: **Don Tapert**. Solo. See above. JULY 23: **Andy Boller & Friends**. See above. JULY 24-26: **Dick Siegel & the Mini-**

JULY 1980

MR. FLOOD'S PARTY
120 W. LIBERTY, ANN ARBOR—Your Local Listening Bar

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FRIDAY AFTERNOON Steve Newhouse Free!	Steve Newhouse NC	Steve Newhouse NC	INCognito 100	Footloose 100	DON TAPERT and the 2nd AVE. BAND 150	
Martin Simmons and Rick Hollander NC	KEVIN LYNCH NC	NEIL WOODWARD NC	ANDY BOLLER BAND 100	SAILCATZ 100	TREES 150	
ERIC GLATZ NC	MIKE SMITH NC	Steve Newhouse NC	URBATION 100	Footloose 100	SAILCATZ 150	
NEIL WOODWARD NC	KEVIN LYNCH NC	DON TAPERT NC	ANDY BOLLER BAND 100	Dick Siegel and the MINISTERS OF MELODY 150		
MIKE SMITH NC	ERIC GLATZ NC	Steve Newhouse NC	URBATION 100	KEVIN LYNCH and the CADILLAC COWBOYS 100	SUNDAY AFTERNOON Live Entertainment 4:30-7:30	

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July Entertainment

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11-12	Wendell Harrison	\$2.00
18-19	Chris Smithers	\$1.50
25-26	Tapert & the Second Avenue Band	\$2.00

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CALENDAR /continued

sters of Melody. See Blind Pig. **JULY 28:** Eric Glatz. See above. **JULY 29:** Steve Newhouse. See above. **JULY 30-31:** TBA.

NEW OLD BRICK, 109½ N. Main, 761-5451.

Located in a spacious loft above the Star Bar. Various productions are presented here on a special event basis. Cover varies. Dancing, usually. **JULY 3:** Skyhigh. Infectious modern funk-jazz music that seems to reflect Ornette Coleman as much as George Clinton. Features Pete Kahn (saxophones), Mario Resto (guitar), Luis Resto (keyboards), Hugh Hitchcock (bass) and Ron Morris (drums), all superb players. **JULY 4:** The Same Band/Jim Jam Johnsons. An appropriately American program depicting currently developing musical forms. The Same Band begins at an intersection between rock & roll and avant-garde jazz, then exits, J.J. and the J's, a brand-new group, plays a tongue-in-cheek punk-funk. **JULY 12:** Strata Nova. A funk group from Detroit that lays down a bottom groove and doesn't let up until the dancers do. **JULY 20:** Benefit for the New Old Brick. Performers to be announced. **JULY 26:** Melodioso. One of the longest-living bands in Ann Arbor. A virtual "Caribbean Jamboree" of exotic rhythms and sensations.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

JULY 1: Ross Southern Band. Primarily Waylon'n' Willie-flavored country music with a dash of down-South rock & roll. **JULY 2:** Melodioso. See New Old Brick. **JULY 3:** Cartunes. See Count of Antipasto. **JULY 4-5:** Blue Front Persuaders. The Persuaders are playing with renewed spirit and fire. Their rousing harp/sax-led swing-blues amalgam is all about fun with a capital "f." **JULY 7:** Pontiac Pete & the Bonneville. See Star Bar. **JULY 8:** Eclipse Jam Session. Drop-in night. Rhythm sections provided; spectators invited. David Swain calls the tunes and directs traffic onstage. **JULY 9:** TBA. **JULY 10:** Steve Nardella Band. Authentic early rock & roll. Probably even more so after opening for Chuck Berry at Meadowbrook this month. **JULY 11-12:** Dick Siegel & the Ministers of Melody. **JULY 14:** Vantage Point! See Count of Antipasto. **JULY 15:** Newt & the Salamanders. Horn-led r&b with a Chicago treatment. Features an unrelenting funk bassist. **JULY 16:** J. B. Hutto. Elmore James-style blues guitar. **JULY 17:** Sailcatz. See Aura Inn. **JULY 18-19:** Coloradus. Modern country & country-rock. **JULY 20:** Lydia Lunch & 8-Eyed Spy. See Events. **JULY 21:** Rockabilly Cats. True to the name. **JULY 22:** Boogie Woogie Bob & Chris B. Bacon. Rock and rhythm & blues. Guitarist/co-leader Bob Baldori once fronted the Woolies, who had a nationwide hit with "Who Do You Love?" **JULY 23-24:** Anniversary party with the Blue Front Persuaders. See above. **JULY 25-26:** Hard Times Band. A road-sharpened country-western-rock band from Madison. Heavy on the Waylon & Elvis. **JULY 28:** Sailcatz. See Aura Inn. **JULY 29:** Sirius Roots. Kingston/Detroit reggae. **JULY 30:** TBA. **JULY 31:** Semblance. Danceable rhythms from funk to rock to pop. **EVERY SUNDAY:** The cream of the crop of regional—and national—modern post-punk rock & roll. Call the club for schedule.

SECOND CHANCE, 316 E. Liberty, 994-5350.

Ann Arbor's premier rock & roll club. Generally features Top-40 bands Wed.-Sun. Alternative fare on Mon.-Tues. Dancing.

STAR BAR, 109 N. Main, 769-0109.

"Ann Arbor's Last Honky-tonk." Dancing. **JULY 1:** Ragnar Kvaran. Combines old and new waves into an original alloy with a haunting, poetic appeal. **JULY 3:** Vantage Point! See Count of Antipasto. **JULY 4-5:** Ivories/Rockabilly Cats. Ivories are a Sixties revival band doing a few quality originals. **JULY 8:** The Tunnels. Rock & roll at its most primal. Gritty and plenty of fun. **JULY 10:** Pontiac Pete & the Bonneville. Good-time rockabilly music that features half of the Blue Front Persuaders and guitarist extraordinaire George Bedard from Steve Nardella's band. Since most of the players have prior commitments, performances are rare and feel special. **JULY 11-12:** Blue Front Persuaders. See Rick's. **JULY 15:** TBA. **JULY 17:** First Anniversary Party. Band to be announced. **JULY 18-19:** Dick Siegel & the Ministers of Melody. See Blind Pig. **JULY 22:** TBA. **JULY 24:** Emerald City. Crowd-pleasing, danceable rock & roll drawing from Sly & the Family Stone to San-

tana. **JULY 25-26:** Trees. See Mr. Flood's. **JULY 29:** TBA. **JULY 31:** Bentz Band. Solid Top-40/rock. **EVERY WEDNESDAY:** Reggae Dance Party with Brian Tomsic and Michael Kremen. The latest and the greatest in reggae and rock records.

EVENTS

★ denotes no admission charged.

3 THURSDAY

Don McLean with special guests Gemini

Years after his monumental hit "American Pie," McLean continues to charm audiences across the country with his snappy song/poems and his engaging "older brother" stage presence. His material ranges topically from social commentary to love ballads. Opening the show will be "Gemini"—twin brothers Sandor and Laszlo Slomovitz.

8 pm. Michigan Theater. Tickets \$7.50 at Schoolkids', Hudson's and all CTC outlets. Call 995-9066.

"The Importance of Being Earnest": Black Sheep Repertory Theatre

About *The Importance of Being Earnest*, he says, "I can't wait to get it in front of the audience. A treat for both actors and audience, *Earnest* is very silly; it has wonderful comic characters in a complex plot. It twinkles with scintillating dialogue."

8:15 p.m., Black Sheep Theatre, 138 E. Main, Manchester. Tickets \$5.50 and \$6.50; call 428-9280 for reservations.

4 FRIDAY

"Spirit of '76" fireworks display

The Jaycees' annual extravaganza. The spectacular, 3-minute finale alone uses over \$3,000 worth of fireworks. Last year's crowd was estimated at between 40,000 and 50,000—second only to the Detroit riverfront fireworks show.

Arrive at the Ann Arbor Municipal Airport between 7 and 9:30 p.m. Cars parked on State, Textile, Ellsworth and Lohr Roads will be towed. Shuttle from Briarwood Parking lot for a nominal fee. DO NOT BRING FIREWORKS. 7 p.m. pre-fireworks concert by Ann Arbor Civic Band.

"Trusting Place" and "Still Life": Ann Arbor Civic Theater "Summer Stage"

"Trusting Place," directed by Burnett Staebler, is "a bonafide American farce by Booth Tarkington, with a rich American family and lots of hiding behind plants," according to producer Charles Sutherland. Charles Stallman directs "Still Life," which is, briefly, about two people, married but not to each other.

This pair of plays inaugurates the Civic Theater's season at its new playhouse on Main Street, bought from the Elks Club and still shared with the Elks while they build their new quarters.

8 p.m., Civic Theater, 338 S. Main. \$2

"The Importance of Being Earnest": Black Sheep Repertory Theatre

8:15 p.m. See 3 Thursday.

"By Berlin": Ann Arbor Civic Theater cabaret

A cabaret-style musical revue with Irving Berlin music, arranged and directed by Bruce Suder. Producer Charles Sutherland says the 1-hour-long cabaret with refreshments is an experiment for weekend theatergoers and late diners downtown.

11 p.m., Civic Theater, 338 S. Main. \$1

5 SATURDAY

★ **Outdoor concert: Intrada Woodwind Quintet**

Light classical music by five members of the Ann Arbor Chamber Orchestra.

Noon-1 p.m., Kerrytown. Free.

"Trusting Place" and "Still Life": Ann Arbor Civic Theater

8 p.m. See 4 Friday.

"The Importance of Being Earnest": Black Sheep Repertory Theatre

8:15 p.m. See 3 Thursday.



Ann Arbor Zonta Club presents "Information for Women Today"

Breakfast meeting - 7:30 - 9:00 a.m.

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- Aug. 20: **How to be Your Own Health Specialist**
Phyllis Green, Wholistic Health Council Coordinator
- Sept. 3: **Drama: A Creative Expression**
Irene Connors, Assistant Professor, University of Michigan Drama Department
- Sept. 17: **Can Women be Peacemakers?**
Susan McGarry, Minister

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144 N. Center, Northville

"By Berlin": Ann Arbor Civic Theater cabaret
11 p.m. See 4 Friday.

★ Huron River Day

A special day to picnic, enjoy the river and learn more about it, sponsored by many local environmental groups. Events include a medieval "taking of the bridge," in which members of the Society for Creative Anachronism fight over a wooden bridge in Gallup Park at intervals from 11 to 4. Canoe rentals are discounted, and the Argo Canoe Livery (668-7411) plans a special canoe excursion from Pinckney. There's soccer at Fuller Park (8 a.m.-noon), and City Historian Wylan Stevens gives slide shows from 10 a.m. at Huron High, with written information on the river, too. Free balloons are at the Gallup Park youth fishing pond, where model yachts will be sailed from 8 to 5.

8 a.m.-dusk. Call 973-9510 for further information.

6 SUNDAY

★ "Ann Arbor Peace Jam"

"This event is being organized to demonstrate Ann Arbor's solidarity and commitment to peace in light of the forthcoming draft registration in late July," says Jim Richmond from PIRGIM. "But the main thing is just to have a good time." PIRGIM (the Public Interest Research Group in Michigan) is sponsoring the event. Melodioso and the Blue Front Persuaders lead off the bands participating in this free outdoor concert, which includes a multitude of popular musical styles.

12:30 p.m. to dusk. West Park. Free.

"The Importance of Being Earnest":

Black Sheep Repertory Theater

4 p.m. See 3 Thursday.

"Trysting Place" and "Still Life":

Ann Arbor Civic Theater

7 p.m. See 4 Friday.

8 TUESDAY

City Herb Walk

Jean Rauber of The People's Herb and Spice co-op show common herbs that grow in the everyday urban environment.

7 p.m., starts at The Herb Shop, 211 E. Ann. \$2.

9 WEDNESDAY

★ Outdoor concert: Intrada Wind Quintet

45-minute concert planned to precede the Michigan Repertory's performance of A Midsummer Night's Dream at Power Center, but open to all.

7:15 p.m., Felch Park (in front of Power Center). Free.

"A Midsummer Night's Dream":

Michigan Repertory '80

Janice Reed directs this early Shakespearean comedy with its four plots, in which confusion, magic, fairies, and rustics assure that "the course of true love never [runs] smooth." Produced by the U-M Department of Theatre and Drama.

8 p.m., Power Center. Tickets (\$3.50-\$5) at PTP Ticket Office, Michigan League, noon-5 p.m. 764-0450. Pre-theater outdoor concert 7:15. Picnics welcome.

★ Outdoor concert: Ann Arbor Civic Band

8 p.m., West Park Band Shell. Free.

"The Resistable Rise of Arturo Ui":

RC/Brecht company

Bertholt Brecht's morality play in the style of American gangster movies from the 1930s. A comedy about Nazi-style gangsters muscling in on the Chicago cauliflower trade. The career of the protagonist-hood mirrors Hitler's rise to power.

8 p.m., Residential College Auditorium, East Quad (East University near Hill). Tickets \$3 and \$4 at the door. 763-0176.

Borodin Trio

This famed trio of Russian emigrés features violinist Rostislav Dubinsky, pianist Luba Edlina and cellist Yuli Turovsky. Musical fare includes Beethoven's familiar "Archduke," as well as works by Russian composers Shostakovich and Rachmaninoff.

8:30 p.m., Rackham Auditorium. Tickets \$7.50, \$6 and \$5 at University Musical Society, Burton Tower. 665-3717.

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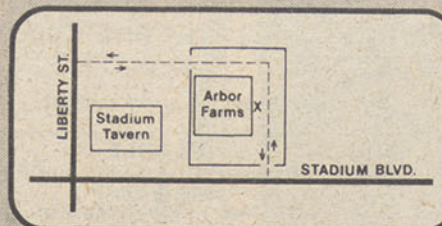
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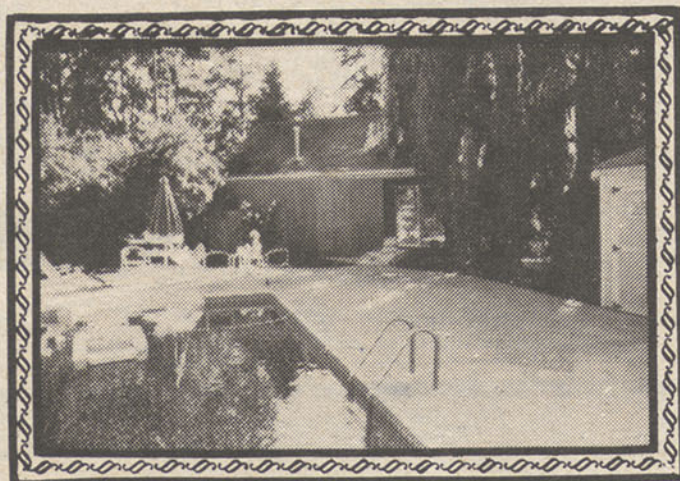
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CALENDAR /continued

10 THURSDAY

★ Outdoor concert:
The Vuillaume String Quintet
7:15 p.m., Felch Park (in front of Power Center.) Free.

"Blithe Spirit": Michigan Repertory '80
8 p.m., Power Center. Tickets (\$3.50-\$5) at PTP Ticket Office, Michigan League, noon-5 p.m. 764-0450. Pre-theater outdoor concert 7:15. Picnics welcome.

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
8 p.m. See 9 Wednesday.

"The Importance of Being Earnest":
Black Sheep Repertory Theater
8:15 p.m. See 3 Thursday.

11 FRIDAY

★ Hula Hoop and Yo-Yo Contest
For kids 15 and under who can Rap the Mummy with a Hula Hoop, Eat the Spaghetti with the Yo-Yo and perform assorted other tricks. Sponsored by the Whammo and Duncan companies with help from the Ann Arbor Recreation Department. Certificates, prizes, and a chance to be in state competition. Required tricks are posted now at area playgrounds. Register at the event. Hula Hoops and Yo-Yo's provided free at contest. Public welcome.
1 p.m. Briarwood Grand Court. Free. 994-2113.

"Side by Side by Sondheim":
Ann Arbor Summer Dinner Theater
This musical revue of Stephen Sondheim songs opens the second season of Arbocoll Theatrics' dinner theater. The performers are from the Ann Arbor area; Julie Broxholm stars. Local critics warmly praised the Summer Dinner Theater's 1979 season.
7 p.m. dinner, 8:30 performance. Michigan League Ballroom, 227 S. Ingalls. \$17.50 for dinner and show. Tickets at Michigan League box office or from Arbocoll Theatrics, 425 E. Washington AA 48104. 665-0038.

★ "You Can't Take It With You":
Public Library summer films
Daughter of an eccentric and uninhibited New York family (Jean Arthur) falls for a rich man's son (Jimmy Stewart). Frank Capra's film is based on a play by George S. Kaufman and Moss Hart.
7:30 p.m., Ann Arbor Public Library. Free.

Lamaze Birth Films
"The Story of Eric" and "Especially for Fathers" show the father's important role in supporting his wife through labor. Questions and discussion welcome.
7:30 p.m., Ann Arbor Public Library.

"Bus Stop":
Ann Arbor Civic Theater Summer Stage
William Inge's play is "about strong feelings going on in places not considered intellectual," says producer Charles Sutherland. "Folks talk about isolation, inner feelings, loving." A cowboy meets a 19-year-old nightclub chanteuse and wants to marry her. She doesn't know how to say no. Meg Gilbert directs along with Charles Sutherland.
8 p.m., Civic Theater, 338 S. Main. \$2

"A Midsummer Night's Dream":
Michigan Repertory '80
8 p.m. See 9 Wednesday.

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
8 p.m. See 9 Wednesday.

"The Importance of Being Earnest":
Black Sheep Repertory Theater
See 3 Thursday.

"By Berlin": Ann Arbor Civic Theater cabaret
11 p.m. See 4 Friday.

12 SATURDAY

One helluva ride:
Ann Arbor Bicycle Touring Society
"The hottest ride around"—from Wylie School in Dexter to Hell (Michigan, that is). Riders have a choice of three routes: 50 and 100 kilometer and 100 miles. Refreshments and free

child care.
Applications at local bike shops or by calling 971-7625.

★ "Wildwood Teas": County Parks nature walk
Park Lyndon has a great number of species of shrubs and herbs which can be used as teas. We will see and collect many of these and sample iced teas made up by Parks Naturalist Matt Heumann. Bring along a snack for High Noon Tea.

10 a.m., Park Lyndon, N. Territorial Road 1 mi. east of M-52. Free. Car pool meets at Crisler Arena at 9 a.m.

Cobblestone Farm benefit garage sale
Proceeds go to restore the 1844 farm on Packard Road. Contributions of household items, clothing, etc. are tax-deductible; call 662-5845 from July 7-11 for pick-up.
10 a.m.-5 p.m., 2864 Burlington (near Plymouth Mall).

★ Outdoor concert: Galliard Brass Quintet
From Bach to Bacharach.
Noon-1 p.m., Kerrytown. Free.

★ "You Can't Take It With You":
Public Library summer films
2:30 p.m. See 11 Friday.

"Side by Side by Sondheim":
Ann Arbor Summer Dinner Theater
7 p.m. See 11 Friday.

"Blithe Spirit": Michigan Repertory '80
8 p.m. See 10 Thursday.

"Bus Stop":
Ann Arbor Civic Theater Summer Stage
8 p.m. See 11 Friday.

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
8 p.m. See 9 Wednesday.

"The Importance of Being Earnest":
Black Sheep Repertory Theater
8:15 p.m. See 3 Thursday.

"By Berlin": Ann Arbor Civic Theater cabaret
11 p.m. See 4 Friday.

13 SUNDAY

★ 3rd Annual Blue Cross and Blue Shield and Briarwood Road Runs
Rather than run around at Briarwood, run around Briarwood and environs. 5 km. (2½ laps around), 10 km. and 20 km. Sponsored by Great Lakes Track Club. There are T-shirts for the top 10 male and female finishers by age and sex. (13 & under, teens, 20's, 30's, 40's, 50 and over) and trophies to top 5 by age and sex for 20 km. Other awards for teams, corporations, and neighborhoods.

8 a.m. Meet at southwest corner of Briarwood. (Follow the crowd; 1,000 entered last year.) Awards ceremony at 12. 665-7052. Entry applications at Briarwood information desk and sporting goods stores.

★ Theatre Organ Concert:
Motor City Theatre Organ Society
Priest, performer, teacher—Father Jim Miller (affectionately known to the Theatre Organ Circuit as "Boom-Boom") brings a background ranging from classical to jazz to this long-awaited event.
10 a.m., Michigan Theatre, E. Liberty at Maynard. Free. Donation welcome.

★ Eclipse Jazz outdoor concert with Antares and Trees
2 p.m.-5 p.m. West Park. Free.

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
2 p.m. See 9 Wednesday.

"The Importance of Being Earnest":
Black Sheep Repertory Theater
4 p.m. See 3 Thursday.

★ Ann Arbor Summer Symphony Mini-Series
Dance music from the 17th through 20th centuries. The 100-piece orchestra, directed by Robert Culver, opens its seventh season with a program of Haydn, Johann Strauss, Jr., Beethoven, Schubert and Weinberger. Guest soloist "Fat Bob" Taylor.
5 p.m. Briarwood Grand Court. Free. Organ prelude by Newton Bates at 4:30.

"Bus Stop":
Ann Arbor Civic Theater Summer Stage
7 p.m. See 11 Friday.

14 MONDAY

John Browning, pianist

"A true virtuoso with an international audience" makes his first recital appearance in Ann Arbor. Browning has traversed the U.S. with noted orchestras, made 24 tours of major European cities in the last 16 years, and recorded works by such diverse composers as Bach, Chopin, Ravel, Prokofiev and Barber.
8:30 p.m., Rackham Auditorium. Tickets \$5, \$6, and \$7.50 at University Musical Society, Burton Tower, 665-3717.

Summer Film Showcase: U-M Media Resources Center

Today, four choice new films on ecology. This series of free 2-hour shows runs Mon.-Thurs. through July. Other themes: July 15, parenting; 16, multi-ethnic studies; 17, urban studies; 21, multi-ethnic studies; 22, war and human rights; 23, economics and social needs; 24, the arts; 28, the environment; 29, handicappers; 30, aging; 31, alternate energy.

7:30 p.m., Modern Languages Building (Washington at Ingalls), Auditorium 3. Free.

16 WEDNESDAY

★ Outdoor concert: Ann Arbor Civic Band
8 p.m., West Park Band Shell, Free.

"Blithe Spirit": Michigan Repertory '80
8 p.m. See 10 Thursday.

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
8 p.m. See 9 Wednesday.

17 THURSDAY

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
8 p.m. See 9 Wednesday.

"A Midsummer Night's Dream":
Michigan Repertory '80
8 p.m. See 9 Wednesday.

"The Importance of Being Earnest":
Black Sheep Repertory Theater
8:15 p.m. See 3 Thursday.

18 FRIDAY

"Side by Side by Sondheim":
Ann Arbor Summer Dinner Theater
7 p.m. See 11 Friday.

★ "Rebecca": Public library summer films
Joan Fontaine plays the naive young wife of Max de Winter (Laurence Olivier), whose glamorous first wife, Rebecca, haunts their country estate. Alfred Hitchcock's first Hollywood film, based on Daphne DuMaurier's novel.
7:30 p.m., Ann Arbor Public Library. Free.

"Blithe Spirit": Michigan Repertory '80
8 p.m. See 10 Thursday.

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
8 p.m. See 9 Wednesday.

"Bus Stop": Ann Arbor Civic Theater
8 p.m. See 11 Friday.

"The Importance of Being Earnest":
Black Sheep Repertory Theater
8:15 p.m. See 3 Thursday.

19 SATURDAY

★ Outdoor concert:
Ann Arbor Chamber Orchestra
Waltzes and polkas by Johann Strauss.
Noon-1 p.m., Kerrytown. Free.

"Rebecca": Public library summer films
2:30 p.m. See 18 Friday.

"Side by Side by Sondheim":
Ann Arbor Summer Dinner Theater
7 p.m. See 11 Friday.

"Bus Stop": Ann Arbor Civic Theater
8 p.m. See 11 Friday.

"A Midsummer Night's Dream":
Michigan Repertory '80
8 p.m. See 9 Wednesday.

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
8 p.m. See 9 Wednesday.

"The Importance of Being Earnest":
Black Sheep Repertory Theater
8:15 p.m. See 3 Thursday.

20 SUNDAY

The Antiques Market

Antiques and collectibles offered by over 275 dealers.

8 a.m.-4 p.m., Saline Farm Council Grounds, Saline-Ann Arbor Road at Pleasant Lake Road.
\$1 admission, free parking. Early birds welcome after 5 a.m.

"The Resistable Rise of Arturo Ui":
RC/Brecht Company
2 p.m. See 9 Wednesday.

"The Importance of Being Earnest":
Black Sheep Repertory Theater
4 p.m. See 3 Thursday.

Lydia Lunch & 8-Eyed Spy

Known to many Ann Arbor Film Festival goers as the unwitting heroine of the 1979 documentary classic "Punking Out," Lydia Lunch has been described as "what Patti Smith used to be and Chrissie Hynde pretends to be." Her latest band includes onetime Foolish Virgin Pat Irwin on guitar and sax, former Contortion and ex-Jerk Jim Sclavunos on drums—an all-star, no-wave band, if such is imaginable.

9:30 p.m. Rick's American Cafe. Tickets at both Discount Records, Schoolkids, Aura Sound and at Rick's. Call 665-4755.

"Bus Stop": Ann Arbor Civic Theater
7 p.m. See 11 Friday.

21 MONDAY

Byron Janis, Pianist: University Musical Society
8:30 p.m., Rackham Auditorium. Tickets \$7.50, \$6 and \$5 at Burton Tower. 665-3717.

23 WEDNESDAY

Ann Arbor Art Fairs

The Ann Arbor Art Fair is once again upon us—four days of entertainment throughout the central city, not to mention over a thousand artists. The number of events—outdoor concerts, plays, films, and so forth—forces us to postpone listing virtually all Art Fair-area events for inclusion in our Art Fair Special Edition.
Art Fair hours: 10 a.m.-9 p.m.

★ ★ ★ ★ ★

To get your SPECIAL ART FAIR EDITION of the ANN ARBOR OBSERVER, stop at one of our regular stands and distributors between Saturday, July 19 and Monday July 21. Or pick up a copy at the various Art Fair information booths. (Large stands are at Krogers except for Broadway and Washtenaw, at City Hall, the County Building, the Michigan League, Kerrytown, and Briarwood.)

★ ★ ★ ★ ★

★ Briarwood Festival of Fine Arts

80 juried artists, "in unofficial conjunction with Ann Arbor Art Fair," according to artist/coordinator John Gromosiak, are on display throughout Briarwood. The artists from 20 states travel from Kansas City to Portland, Maine each year to show at shopping malls. Artist Gromosiak bills himself as the only artist in America to paint with screwdrivers. "Picked up the technique at Briarwood in fact. Forgot my brushes, walked into the store, bought a putty knife and combined it with my screwdriver. That was the beginning."
10 a.m.-9 p.m., Briarwood Mall.

24 THURSDAY

Ann Arbor Art Fairs

Events at and near the fairs are listed in the upcoming Ann Arbor Observer Special Art Fair Guide. See 23 Wednesday for details.

Art Fair hours: 10 a.m.-9 p.m.

Briarwood Festival of Fine Arts

10 a.m.-9 p.m. See 23 Wednesday.

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CALENDAR /continued

★ **Ann Arbor Summer Symphony**
Works by Respighi, Haydn, Riegger, Schubert and Wagner.
8:30 p.m., Hill Auditorium. Free.

25 FRIDAY

Ann Arbor Art Fairs
Events at and near the fairs are listed in the upcoming *Ann Arbor Observer Special Art Fair Guide*. See 23 Wednesday for details.
Art Fair hours: 10 a.m.-9 p.m.

Mental Health Summer Mini-conference:
Spectrum Psychological Services
Three days of workshops and presentations on dozens of topics, from self-hypnosis, transactional analysis, and gestalt therapy to nutrition, effective parenting, psychotropic drugs, stress management, and massage.
1-10 p.m. Friday, 9 a.m.-5 p.m. Saturday and Sunday. Spectrum Psychological Services, 6869 Marshall Rd., Dexter. \$65. Register in advance.

★ **"Destry Rides Again":**
Public library summer films
Jimmy Stewart plays the new sheriff who tames the town of Bottleneck and wins saloon siren Marlene Dietrich.
7:30 p.m. Ann Arbor Public Library. Free.

"Bus Stop":
Ann Arbor Civic Theater Summer Stage
8 p.m. See 11 Friday.

26 SATURDAY

Ann Arbor Art Fairs
Events at and near the fairs are listed in the upcoming *Ann Arbor Observer Special Art Fair Guide*. See 23 Wednesday for details.
Art Fair hours: 10 a.m.-6 p.m.

★ **Briarwood Festival of Fine Arts**
10 a.m.-9 p.m. See 23 Wednesday.

★ **Outdoor concert:**
Ann Arbor Chamber Orchestra Wind Octet
Selections from Mozart's "Marriage of Figaro" and Gounod's "Petite Symphony."
Noon-1 p.m., Kerrytown. Free.

★ **"Destry Rides Again":**
Public library summer films
2:30 p.m. Free.

"Bus Stop":
Ann Arbor Civic Theater Summer Stage
8 p.m. See 11 Friday.

27 SUNDAY

★ **"Prairie Remnants": County Parks nature walk**
With the increase in farming in Michigan in the 1800's, many areas of the state which were formerly forest became extensions of the Midwestern prairies. Today little is left of these grasslands. Pat Pachuta, horticulturist for the Matthaei Botanical Gardens, and botanist Peter Harley lead a walk through the prairie plots at the Botanical Gardens. Hand-outs on Michigan prairie plants and how to grow your own prairie will be available.
10 a.m., Matthaei Botanical Gardens, 1800 N. Dixboro Road. Free.

"Bus Stop":
Ann Arbor Civic Theater Summer Stage
7 p.m. See 11 Friday.

28 MONDAY

Grant Johannesen, Pianist:
University Musical Society
Selections by Bach, Beethoven, Schumann, Poulenc and Debussy.
8:30 p.m., Rackham Auditorium. Tickets \$7.50, \$6 and \$5 at Burton Tower. 665-3717.

30 WEDNESDAY

★ **Outdoor concert: Ann Arbor Civic Band**
8 p.m., West Park Band Shell. Free.

"Of Thee I Sing": Michigan Repertory '80
Kaufman and Gershwin's musical about the eccentric presidential campaign of a candidate whose slogan is 'Put Love in the White House.'
8 p.m., Power Center. Tickets (\$3.50-\$5) at PTP Ticket Office, Michigan League, noon-5 p.m. 764-0450.

31 THURSDAY

"La Ronde": Michigan Repertory '80
Arthur Schnitzler's analysis of ten interlocking affairs in his fin-de-siecle Vienna, portrayed in a series of two-character scenes.
8 p.m., Power Center. Tickets (\$3.50-\$5) at PTP Ticket Office, Michigan League, noon-5 p.m. 764-0450.

AUGUST 1 FRIDAY

★ **Outdoor concert:**
The Galliard Brass Quintet
7:15, Felch Park (in front of Power Center). Free.

"Of Thee I Sing": Michigan Repertory '80
8 p.m. See 30 Wednesday. Pre-theater outdoor concert 7:15. Picnic dinners welcome.

"The Night of January 16th":
Ann Arbor Civic Theater Summer Stage
The play, written "as a moonlight activity of Ayn Rand" according to producer Charles Sutherland, "is old and creaky, but it works." A courtroom thriller with a twist, a bold business venture of course, and the audience becomes involved with the verdict. Susan Morris directs.
August 1-3, 8-10, Fri. and Sat. at 8 p.m.; Sun. at 7 p.m. Tickets \$2.00 at door. 338 S. Main St.

AUGUST 2 SATURDAY

★ **Outdoor concert: A Viennese String Trio**
Three members of the Ann Arbor Chamber Orchestra Society in a 45-minute pre-theater concert.
7:15 p.m., Felch Park (in front of Power Center). Free.

★ **Medieval Festival Preview**
Dramatic and musical selections from the full program of next week's festival.
11 a.m. West Park, 3 p.m. Burns Park. Free.

AUGUST 3 SUNDAY

★ **Medieval Festival Preview**
Dramatic and musical selections from the full program at next week's festival.
11 a.m. The Ark, 1421 Hill Street; 3 p.m. The Arboretum. Free.

AUGUST 4 MONDAY

Northwood Symphonette & Judy Manos, Vocalist
A George Gershwin medley, "Bach Symphonica" and "Great Ladies of Broadway" medley highlight a musical evening entitled "From Bach to Broadway."

AUGUST 9 and 10 SATURDAY and SUNDAY

★ **11th Ann Arbor Medieval Festival**
Knights and damsels, peasants, monks, and fools make their yearly pilgrimage to Ann Arbor. Four plays are performed on the open-air stage - a mystery, a miracle play/farce, a version of the Faust legend, and a history of the 1381 Peasant Rebellion from a peasant's point of view.
The Festival also features morris and court dancers, an art fair with displays and demonstrations of medieval crafts, and concerts of medieval music played on the shawm and other ancient instruments.
10 a.m.-8 p.m., School of Music Lawn, North Campus. Free.

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Hard Hat Month

If you're a sidewalk superintendent by nature, then you'll be particularly interested in the goings-on at Workbench. Our home, the Godfrey Building, is undergoing a dynamic renovation project conceived and implemented by the very finest local talent—Hobbs & Black Architects and O'Neal Construction. When complete, the 20,000 sq. ft. Godfrey Building will house Workbench on the second floor as well as retail shops on other levels. The most exciting feature of the project is a four storey atrium which is being created by cutting a large hole approximately 15 feet x 40 feet through all three floors of the building. (Oops, there goes our warehouse!) Now that the atrium is taking shape, we invite you to come and see the beginnings of a fabulous new shopping environment.

Although this project is not for the timid, the faint hearted will not even have to step near "the big hole"—we're provided portholes in the construction barricade for viewing the work in progress. If construction spectating isn't your sport, browse through our unique collection of contemporary furniture on display. See you soon at Workbench!

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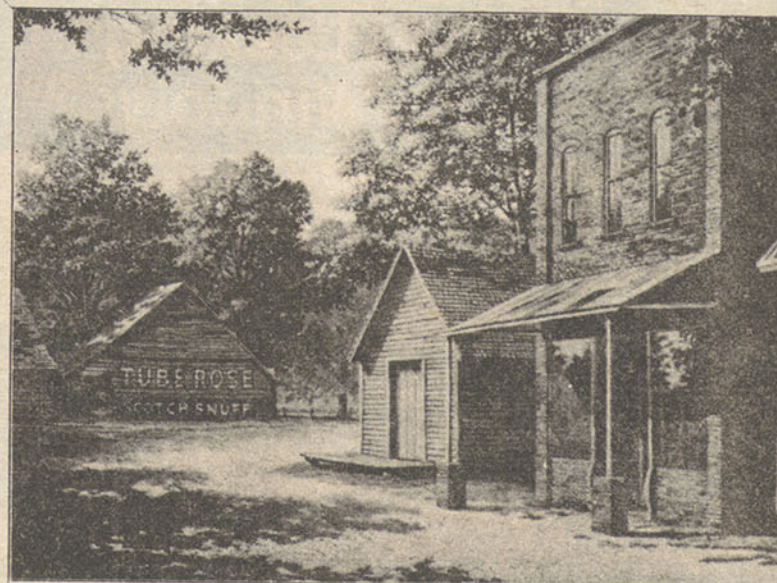
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CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

"Investment clothing" and "stay in forever" styles:

Fashion watchwords are a far cry from a decade ago.

The Shop for Pappagallo opened in late June at 241 East Liberty (in East Liberty Plaza), where Ayla's used to be. Pappagallos are those soft leather shoes with the distinctive round toes and little leather bows that women of 35 to 40 may remember having worn with Lanz dresses when they were in high school or college. Pappagallos are part of the "preppie" look, this year's much-heralded fashion trend, despite the fact that traditional, prep-school-type styles have been around for decades. Even mass market stores like Penney's are playing up the preppie look this year.

Jim and Sue Mabrey opened a Pappagallo shop in Grand Blanc, just south of Flint, a year and a half ago. They noticed that many customers were from Ann Arbor, and their U-M student summer help agreed that Ann Arbor needs a Pappagallo store like the Grand Blanc store, with shoes (everything from espadrilles and docksiders to high heels), sportswear, dresses, and accessories.

Why does Ann Arbor need a Pappagallo store? Why this comeback in traditional clothes? Here's Sue Mabrey's explanation: "People are becoming more conservative in

their spending because of the economic crunch. They want better quality and styles that don't change." The coordinated, preppie look never went out for many women now in their 30's and 40's, and now younger people are picking up on it. "More and more businesswomen are moving away from really high heels and high fashion and opting for this style. It will stay in forever."

"Investment" seems the new buzzword in these hard-pressed times, just as "innovative" was for another era, and the kind of garments The Shop for Pappagallo sells is termed "investment-quality clothing." (Hutzel's, Mary Dibble, The Bagpiper and His Lady shop in Marty's also specialize in this traditional look for women.) Shoes average \$50, shirts are from \$24 to \$50, and crew neck sweaters and monogramming are big.

Bryce and Anne Ritter of Birmingham have joined the Mabreys in establishing the Ann Arbor Shop for Pappagallo. Jim Mabrey (an accountant) and Anne Ritter designed the store, which will have a New England look with country cupboards and antiques; carpenter Bryce Ritter did the work.



New luxury car specialists

If your Jaguar XKE roadster needs a new clutch, the only place in town you can get it fixed, according to Jeff Fellman, is at **Perfect Motion**, a new car repair shop which has taken over the old Marathon station on the corner of North Main and Depot. The twenty-five-year-old Fellman and his partner, Graham Parsons, specialize in working on European luxury and sports cars such as Mercedes, BMW, Ferrari, and the aforementioned Jaguar.

Fellman's interest in European cars started when he bought a used Jaguar on graduation from high school. After spending \$2,000 on repairs the first year he owned the car, he decided to give up college in Wis-

consin and become a foreign car mechanic. Since then he has worked in a variety of foreign car shops, most recently Co-op Auto, where he was, naturally, the European car specialist. Fellman himself owns three cars, all in immaculate shape: the original Jaguar, a Mercedes 300 SEL, and a Porsche 912.

Fellman comes in for quite a bit of flack from his socially-conscious friends for owning these conspicuously luxurious automobiles. Think of what the money could be used for, they say. Look at all the natural resources they gobble up. There are things we need on this earth more than another Ferrari, he has been told. "I'm an

apologist," says Fellman. "My friends are right, but I love these cars." Fellman explains that he has worked fifty to sixty hours a week for five years and put his money into cars instead of into a bank. Many owners of expensive sports cars, he says, are working people like himself who put all their savings into their cars.

Partner Graham Parsons is a taciturn 33-year-old Englishman who learned his trade in London. He drives an old Mustang and seems not to have the same passionate feel-

ing for the cars he works on as his partner. Of a beautiful old Bentley that he used to own, a photograph of which adorns the office wall, Parsons says, "It was just a car to me." One does not, however, put a framed photograph of "just a car" on the wall. Perhaps Parsons is, like many another Englishman before him, hiding his true feelings.

Fellman and Parsons think that there is a need in Ann Arbor for a competent, reasonably priced, full-service European car specialist.

Work your way through college with roller skate rentals?

Two enterprising young women hope to finance their graduate educations with roller skates—by running roller skate rental businesses at popular streetside locations.

Diane Cotman figured good jobs would be hard to get when she started at the U-M School of Public Health this fall, so she invested in 100 pairs of roller skates, got city permission to set up a temporary wood shed in a yard on Church Street just off South University, and **Church Street Skates** was in business. Skates rent for \$2 an hour, with a \$10 cash deposit required; Dominion skates are also for sale. Cotman, who has skated since the age of nine, connects roller skating with the energy crisis ("It's an alternative form of transportation.") and public health ("People get more interested in their health if there's something they want to do."). She likes to think of the benches and concrete terrace in front of her shop as a place where

skaters can meet and exchange information about skating, whether they rent from her or not. Hours are 12 noon to 10 p.m.; half-hour lessons are available for \$1 Thursdays at 1 p.m., and individual lessons may be arranged by appointment Saturdays, Sundays, and Mondays.

Occupational therapist Nikki Rosen operates **Easy Rollin' Skate Company**, located Monday through Saturday at 209 South State inside the Ann Arbor Shirt Gallery. Hours are 12 to 9. Sundays (starting soon) she'll pick up and move to Gallup Park, probably near the canoe and bike rental building, located near the Huron Parkway bridge off Geddes Road north of the river. The roller skating business looked like a good way to finance Rosen's graduate work in early childhood education, and her parents put a couple thousand dollars in the venture.

Assorted Notes

When **Insta-Print's** long term lease at 221 South Main expired, the rent was virtually doubled, forcing the print shop to close. **Urone Card Store**, which had sublet space from Insta-Print, also had to vacate. Disappointed card shop owners Dennis Jones and Paul Urbanski are regrouping their forces this summer before attempting another business venture.

The space was sought after by numerous prospective tenants, including some Briarwood merchants looking for greener pastures as their five-year leases are running out. Building owner George Curtis liked **Hair 'n' Company** best, and blessed its owners, Lori Visscher and her daughter Judy Paron, with a ten-year lease. Visscher and Paron have owned The Shade Shop in Georgetown Mall for five years, and they bought the Georgetown Hair 'n' Company from Tom Harris a year ago April. Now they're investing \$100,000 in a complete renovation of the Main Street facade and interior, including the basement, for a 10-chair unisex salon. Architect Abe Kadushin's design for the facade will use reflective glass blocks and mirrors at different angles to catch the color of the passing scene. Inside, with milk neon, chrome, charcoal ceramic tile, and more mirrors, the effect will be "very contemporary" and "very New York," thanks to Kadushin's study of salons in the Big Apple itself. Prices (from \$15 to \$20 for a cut and blow-dry) are the usual for larger salons in town. The owners hope to open in mid July.

When Jeffrey Tothill decided to open a card store-stationary shop at 524 E. William next to his Over the Rainbow jewelry and gift store at Maynard and William, what else could he name it but **The Rainbow Connection**, after Kermit the Frog's hit theme song from The Muppet Movie? Tothill says the new shop will carry "a wider variety of cards than anyplace else in

town." Rainbows will nevertheless be a prominent theme—on cards, invitations, napkins, posters, and so forth. The expansion doubles Tothill's retail space, making room for new display devices, including a "yellow brick road" carpet, and a rainbow stage for partner Billie Muirhead's narrative tableaux featuring character dolls and stuffed animals.

"We need color in our lives, especially now," Tothill claims, and he sees his business as "a jewel of color in a drab world." Perhaps as a result, business is booming, he says. There are lots of rainbow, unicorn, and frog collectors constantly on the lookout for new items to add to their collections. And there's a whole sorority in town that can't seem to get enough elephants.

Arbor Hills Hardware and **Arborland Ace Hardware**, both owned by Carlos Murillo, have merged and moved to a new, much larger location on Washtenaw, next to the Ponderosa restaurant and just up from the Crystal House motel. The old Arbor Hills, on Washtenaw at Platt, was bad for parking and exiting west onto Washtenaw, and rents at the renovated Arborland discourage space-consuming operations like hardware stores, according to Arbor Hills employee Bob Sanders. So Murillo decided to merge the stores into one much bigger operation, with room for a garden section with houseplants and nursery stock, a building materials section with brick and block, and a larger auto section.

U-Do-It Rental Shop, which had been in the basement and rear of Arbor Hills off Platt Road, has moved to State Circle just south of I-94. Bigger quarters mean more space for large rental items like brush cutters and heaters and generators for new construction, according to manager Richard Feese. Owner Andrea Murillo took over the business five years ago as part of a divorce settlement. Under her direction the business has nearly tripled, Feese said, and now it's the biggest U-Haul dealer in southeast Michigan.



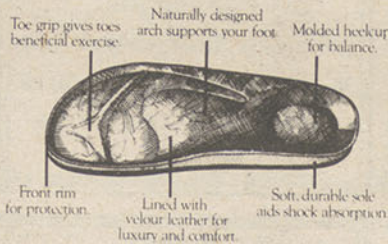
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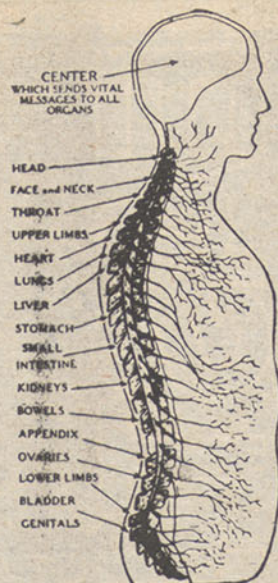


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CHANGES/continued

East Washington renovated and transformed

Downtown real estate is hot; four new tenants pay high rents.

No downtown business block has changed more dramatically during the past year than East Washington between 4th and 5th Avenues. Two buildings, Washington Square (the old Wolverine Building) and the one-time fish market at 212 and 214 East Washington, have been renovated; the former Salvation Army headquarters is being turned into offices; and serious consideration is being given to renovating at least one other prominent building in this block. Commercial space which rented just a year ago for only \$3 to \$5 a square foot and had generated little foot traffic now fetches from \$10 to \$13 a square foot and attracts businesses that hope to profit from the spiffy new image and from increasing pedestrian traffic at the downtown location a block from Liberty in one direction and Main in another. "Downtown is hot in terms of commercial space for specialty shops with distinctive images," a major property manager told us. An expensive antique gallery, Premiere Galleries, has replaced Beneficial Finance, the Country Gate wicker shop has supplanted an optical wholesaler, Cubecraft's custom furniture showroom is where Clark & Phillips heating contractors used to be, and Furatena, selling jewelry, gemstones, and imports is where Tandy Leather was.

The Country Gate has just moved to the ground floor of Washington Square (the old Wolverine Building). With much less space than its vast Old World Mall quarters, the store will feature even more of its specialty, baskets. Much of the larger furniture which was formerly stocked must now be specially ordered. In the five years since Gretchen Badalamente and her mother, Marie Schmidt, opened the store as one of the many small boutiques in the original Old World Village Mall, they have changed it from a general gift and crafts store to focus exclusively on wicker, and they now deal with 80 companies. Nationwide, wicker has continued to be very big business in that time: the importing "pipelines" are full, orders are quickly filled, and mainland China is gearing up to produce willow basketry in great quantity, to the detriment of long-time European basketry exporters like Poland and Yugoslavia.

Premiere Galleries in Washington Square offers an assortment of antiques, heavy on Victoriana of the Gilded Age in its baronial quintessence, not the homey things your

great-grandparents were likely to have had. The principal owner is Jim Flanigan, who formerly had Premiere Galleries in Clinton and then a shop on Michigan Avenue near Ypsilanti. Manager Fred Fragner supplies the clocks and stained glass that comprises about half the shop's stock. (He works on the clocks himself.)



Premiere specializes in so-called "investment quality" antiques, among the most noteworthy of which are a 7-foot Regina music box (1896) in a carved mahogany case, which plays any of 30 punched brass discs of popular waltzes and marches of the era (price: \$11,700); a massive, top-of-the-line 1865 Brunswick pool table with birds-eye maple inlaid in walnut and a base formed by four big cast-iron lions (\$19,500); and a \$12,500 bedroom set in walnut with a wardrobe standing 9'2" high. The piece de resistance is a stained-glass "Peacock" table lamp by Louis Comfort Tiffany (\$41,000), which is part of an entire case of glass and metal objects by Tiffany. A passel of Louis Icart etchings (\$2,000 to \$3,000) are on the walls. More affordably priced (under \$200) are some bubble gum machines, a few clocks, and some 20th-century stained glass.

At 212 and 214 East Washington, the exterior baked enamel panels have been removed to reveal the old red brick of the 19th century facade. Architect Tom Martone incorporated the original pressed-metal ceilings and oak floors into a design that allows a good amount of natural light into the basement, making it usable for retail space. Furatena, which specializes in Colombian imports, emeralds, and other gemstones, moved into 214 in April. Owners Winston and Carole Parker had caught emerald fever in Bogota, when he was there with Pepsi Cola. Their two-year-old business, having survived an initial location in the Maple Village parking lot, has broadened its focus to include colored gemstones as well as emeralds. "Let's face it, not everyone likes green," says Winston. Though uncut and cut emeralds are still a

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Julie and Jonathon Dean of Cubecraft.

specialty, the store has cases of unset rubies, sapphires, and semiprecious stones like opals, garnets, and jade, which appeal to folks who can't afford the precious stones. At the same time, the Parkers are interested in advising investors about gemstones as investments, which they feel can result in 20% appreciation a year. Jewelry repair and custom work is another new addition to the business, and a gallery with selected antique Colombian furniture, hangings, and accessories is planned for the future.

Next to Furatena, and in the same renovated building, is the showroom of **Cubecraft**, makers of custom hardwood furniture in contemporary designs. Its custom shop continues to be located at 2007 South State, near Gallup Silkworth. Unlike the founders of most small Ann Arbor furniture makers, 24-year-old Jonathan Dean of Cubecraft doesn't picture himself as the craftsman-designer who loves to work with his hands. Dean hasn't made a piece of furniture himself in two years; he's a designer-businessman with far-reaching goals for the expansion and development of his firm.

"We want to combine the best aspects of custom furniture-making with the best aspects of volume production," he says. The high-volume production is yet to come; Cubecraft currently employs six. In Cubecraft's present phase, standard "Basic Designs," contemporary and clean in style, are developed and refined to a point of general appeal and efficient production, then made to customers' orders in any of many sizes and woods. For instance, the stereo cabinet system consists of three standard-size modules (for record storage, audio components, and oversize books), each of which can be used individually or in groups. Each has completely removeable partitions, shelves, and backs, and the buyer can order what he wants in any of nine hardwoods. The pedestal tables, another popular item, come in eight standard sizes (four round, four square) and five hardwood and steel pedestal styles. Prices on tables range from

\$275 to \$550. Delivery time runs three to five weeks on all designs, standard and custom.

The tried and true "Basic Designs" reflect more design time and design refinement than custom designs, which necessarily involve coming up with new solutions to design problems. The custom shop, managed by Jeff Gantz, will develop ideas for customers and serve as a sort of design lab to provide the firm with a pool of new ideas from which future basic designs can evolve. So far most of Cubecraft's business has been in home furnishings, but office furnishings and architectural millwork are other specialties.

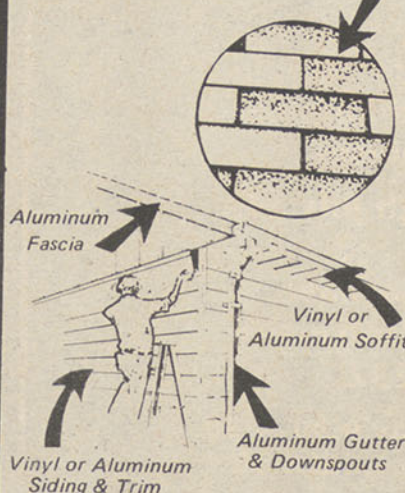
Dean's future plans could contribute to a revolution in American furniture-making. Right now furniture-making in this country is way behind Europe, Dean says. American machinery is comparatively archaic, and the industry is highly labor-intensive. European furniture factories have invested much more capital in high-volume machinery, which is far more specialized and capable of maintaining very accurate tolerances. The plan Dean envisions provides for opening a furniture production plant using high-volume, semi-automated machinery from Europe. A principal product will likely be a cube-based wall system—that's where the name "Cubecraft" comes in—somewhat similar to the popular Finnish Palaset system, but more flexible and able to be disassembled (an advantage for shipping and inventory storage). Doors, drawers, shelves, and other fittings could be added to the basic cube.

No particular time is set for beginning this ambitious project. Before Dean moves, he says, "all conditions must be filled—the design refinements, the marketing connections, and the financial backing." Whenever it does happen, Jonathan's wife, Julie Keith Dean, who now manages the showroom, will administer the company on a day-to-day basis while Jonathan turns to developing the company and designing the new production facility.



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CHANGES/continued

More assorted notes

English pubs have taken awhile to get to Ann Arbor, but now one has arrived in the form of the **Kings Arms Pub** at 118 East Washington, where Jack's Men's Wear was. The Kings Arms is next to Bimbo's, and technically it's part of Bimbo's, at least as far as the state liquor commission is concerned, because Tony Matteis owns them both and holds their shared liquor license. What makes the Kings Arms English, while Bimbo's is a pizza parlor, is a dart board (Matteis, a dart player himself, feels darts are making a comeback), fake beams on the ceiling, fish and chips, English beer, English coffee (coffee laced with gin and Scotch), and possibly two waitresses with English accents. (They haven't definitely been hired yet.)

Otherwise, Matteis says, the idea is to offer a relaxed, casual atmosphere with easy listening music (live on weekends, no cover). "There's no place to go on weekends if you want to have a few drinks and still be able to talk with who you're with," he says. A limited sandwich-soup-salad menu goes from hamburgers (\$1.95 for 1/2 lb. with potato chips, cole slaw, and pickle) to an 8 oz. steak (\$6.95 with French fried mushrooms and potatoes).

Two independently-owned take-out restaurants have opened recently in shopping centers. In the Plymouth-Green Mall, **Mary's Fabulous Chicken** opened in late March with a menu of fried chicken, fish, shrimp, clams, and barbecue chicken and ribs. Neil Pifer and brothers Shabbir and Sakina Kanpurwalla own the business, which represents a welcome addition to the northeast side, an area notably lacking in inexpensive family restaurants. Other Mary's Fabulous Chickens in Ann Arbor and elsewhere have been started by long-time fast-food chicken man Lester Shelley, then usually sold to others.

Antonio's is a new (since mid June) pizza place in Maple Village, located in the building in the parking lot where Furatena jewelry was. It's a family operation headed by Roger Lussier. Until recently he ran a Battle Creek pizza parlor with his wife, Julia, who is from Italy. "One by one, our kids started leaving, going to school at E.M.U.," Lussier says. "And then my wife got very sad and lonely. When the last two moved here, we were left in Battle Creek. So we decided to move the business to be together again." Lussier has taken in as partners his sons, Christopher and Anthony (that's where the "Antonio" came from), so they can have a business of their own. Christopher, a carpenter, has built his parents a home near Chelsea, and he constructed the pizza kitchen, too.

Despite formidable competition from pizza chains, Lussier maintains that independents can keep an edge by having fresher ingredients, in particular fresher crusts. The chains typically ship in frozen pizza dough from their commissaries, he said. Antonio's dough is not frozen. It comes in whole wheat or regular, and Lussier reports that whole wheat outsells the white crust two to one in Ann Arbor. In addition to round pizza, there's a deep-dish pizza, christened "Abruzzi pizza" in honor of Julia Lussier's native region. But the big draw seems to be the individual pocket pizza, a mammoth affair stuffed with pizza sauce, vegetables, and a very generous amount of ham, for \$1.95 (\$1.35 for a half).

Antonio's hours are noon to midnight. Deliveries are not yet available, but tables will soon be arriving for meals on the premises.

Next to Antonio's is **Foto Finish**, a custom photo lab formerly known as Studio C (after owner-photographer Fred Crudder) at its downtown location. Crudder does a lot of product photography for industrial customers, and they complained about the difficult access and parking downtown.

Last year we ran an article about the Imperial Court Club and mentioned the possibility that Tom Wall of the **Wall-to-Wall Nautilus Fitness Center** might set up an exercise facility there. In fact, Tom Wall has never been associated with the Imperial Court Club. He has recently opened another fitness center inside the Sports Illustrated Court Club on Golfside, in addition to his original center on Boardwalk, inside the Ann Arbor Court Club.

Don Haugen, inventor of the Kitti-Potti enclosed litter box for cats, and his wife and partner Lorraine have moved their pet supply store from 717 W. Huron to much larger quarters in a white, frame building at 3100 Platt near Packard. Their retail business, now known as **Haugen's World of Pets**, offers a wide range of pets from dogs and cats through peach-faced lovebirds to heavy-duty snakes like the \$49.95 boa constrictor. Sometimes it's hard to tell the pets from the pet food. The gerbils and hamsters are pets, for instance, while mouse and rat cousins are usually purchased as food for snakes, and the crickets are the lizards' preferred chow. The new location also has room for dog and cat grooming by appointment and for the Haugens' mail-order and wholesale pet product business, which spotlights the Kitti-Potti, of course, but offers a 24-page-catalog's worth of items like carpeted cat perches, jewelry with cat motifs, gift items with Kliban cat drawings on them, and rhinestone leashes, as well as more mundane pet food, grooming, and health supplies.

Don Haugen has come a long way from the work that originally brought him to Ann Arbor as social service director for the Council of Churches. The Haugens later ran a group home in the Martha Washington House on West Huron. Having a pet shop is "a more relaxed way of life," says Don Haugen. The Haugens, who have always liked pets and wild birds, presently have five cats, four kittens, and Mingo the dog. The canary fell victim to one of the cats.

Briefly mentioned--details to follow: A new Japanese restaurant, called **Misato** will open in early July in the basement of the Village Bell on South University. Owners: Village Bell founder Clint Castor, Jr., and George Nace, U-M biologist and director of the Amphibian Facility, that experimental frog farm on Fourth Street. Chef Richard Dezaki will direct a staff of experienced Japanese cooks. The idea is to serve popular Japanese dishes (up to 50 menu items) to a family-type market (i.e., prices of about \$3.25 for lunch, \$6 for dinner, and children's and senior citizens' portions). Also planned: a sushi bar--a sort of Japanese-style smorgasbord-deli featuring raw and pickled fish and other delicacies made into the Japanese version of sandwiches.

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Wanted. Telephone answering machine. Nina—665-5778.

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Overlooking Huron River, 4-bedroom, in city, cheery new kitchen, large yard, garden area. \$600. Sept. No pets. 761-4080.

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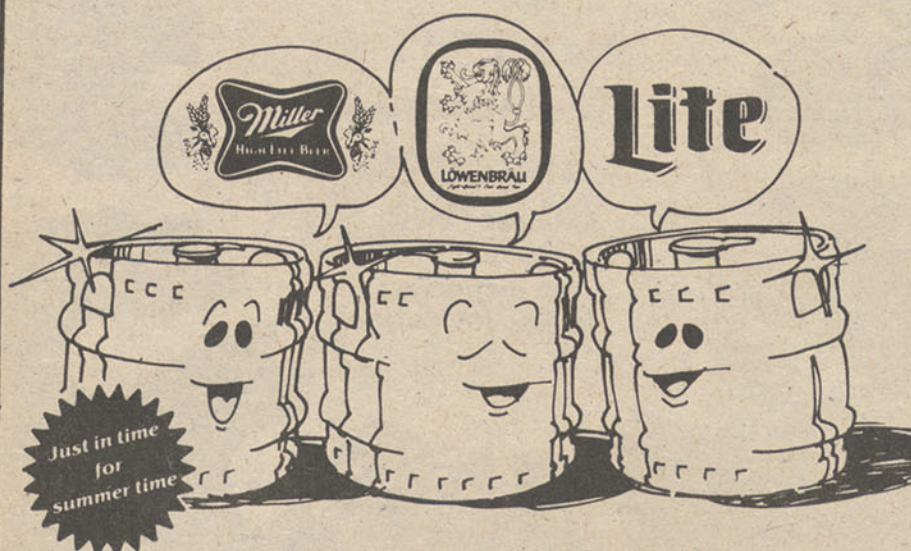
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MAUDE'S RESTAURANT
314 S. Fourth Avenue
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By ANNETTE CHURCHILL

Maude's opened in 1977, conveniently near the 4th Ave. parking structure. It is owned by Dennis Serras and Leo Angelos, who are in turn linked through interlocking partnerships to the Real Seafood Co., the Cottage Inn, and Mantels. Each restaurant is distinctive, however, and the four do not constitute a chain. Maude's, though it offers quite a varied menu, initially became famous for its salads, which are staggeringly large. They remain a drawing card. Two and a half years after Maude's opened, it expanded into an added-on dining room, and it now seats one hundred and seventy. While work continues to upgrade the ambiance of the newer section, the original front room of Maude's is still most people's first choice for seating. Golden oak is used lavishly, and its deep, buttery finish bathes this small area in a warm glow. This late Victorian style is carried out in the eye-catching

Maude's logo, which shows a self-possessed young woman in a Lillian Russell hat, perched on the inside rim of a circle in a way that suggests the Girl on the Velvet Swing. We don't know who Maude was, but we can guess what she was. The salads at Maude's are named for Maude's girls—"Amanda" ("worthy of love") and "Beatrice" ("she that makes happy") are two of nine varieties.

Silly, titillating titles aside, the salads are huge and good. Built on great haystacks of mixed head lettuce and romaine, they are topped with generous, well coordinated combinations of turkey, ham, beef, cheese, feta cheese, olives, beets, onions, broccoli, cauliflower, mushrooms, real bacon, asparagus, walnuts, oranges, and much, much more. Each of the nine set salads is like a whole salad bar in itself. The salads come heaped on uncomfortably small plates, but if you ask for an extra small plate to put some of the overload on, your waiter will bring you one. Big helpings of good dressings complete these extravagant

Description: Good looking entrance in beautiful golden oak which is used extensively throughout.

Recommended: Salads, hamburgers with good toppings, entrees like babyribs and crab legs.

Price range: Entrees from \$6.50 (chicken) - \$10.95 (steak and prawns). Salads \$3.25-\$4.75; Sandwiches \$3.95; topped hamburgers \$2.75-\$3.25.

Hours: Mon.-Thurs. 11 to 11; Fri., Sat. 11-midnight; Sun. 11-10. Maude's salads available to bar patrons one hour later than these closing hours.

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PETER VAYES

zas. Prices run from \$3.50 for "Diana" ("our Greek goddess") to \$4.75 for "Juliana" ("young and youthful").

Cold sandwiches like stacked beef, stacked ham, and stacked turkey at \$3.95 are stacked indeed and constitute a meal in themselves. Hamburgers (1/2 lb.) are a real production here—cooked accurately to order, topped with elaborate combinations of raw, sauteed, or smothered vegetables, and, at \$2.50 to \$3.25, moderately priced considering the size.

I found that Maude's big-portion style carried over to the entrees. The small rack of baby ribs (\$6.75) was thick, meaty, and succulent, so filling I wondered that anyone could put away the large portion—a full slab at \$9.95. The sauce on the ribs seemed too blatantly tomatoey to me, however. A deeper flavored, more carefully conceived sauce would turn these ribs into something

quite special.

Many meat and seafood combinations like Ribs and Legs (\$10.95), Steak and Legs (\$9.75), and Ribs and Prawns (\$9.95) come with a whopping portion of crab legs, lots of butter, and good-size portions of meat. The texture of these things is uniformly tender and juicy. The simple flavors haven't been tampered with at all, nor should they be.

Everything mentioned so far involves a minimum of cooking. The skills involved in preparing this kind of menu—timing of the broiler or steamer and accurate assembly of the salads and sandwiches for attractive presentation—are the kinds of things that can be quickly learned by non-cooks.

When it comes to things that must really be cooked with some attention paid to seasoning, watch out. I had a ratatouille which consisted of four or five rubbery lumps of zucchini stifled by a cheesy sauce. It resembled no ratatouille I've ever seen. This provençal vegetable stew needs tomatoes, onions, garlic, and eggplant in it at a minimum. While simple to make, it does require a little cooking skill. Similarly, two soups—a cheddar cheese of dreadful color and poorly balanced flavor and a tomato-clam-rice affair with barely a hint of clam flavor—were poor choices at \$1.50. There's more to making soup than combining pre-cooked or canned elements and heating them together. Good soups, in fact, take considerable skill to make.

Desserts consist of ice cream choices plus an amaretto mousse, velvety and honey-sweet.

There is a place for Maude's on Ann Arbor's roster of restaurants. The things it does best, it does well, and that includes the vast majority of its selections. The large portions, moreover, make dinner there a good value.



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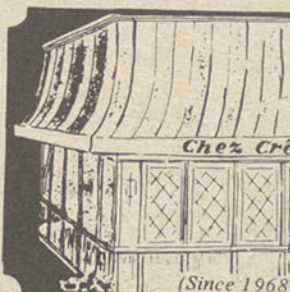
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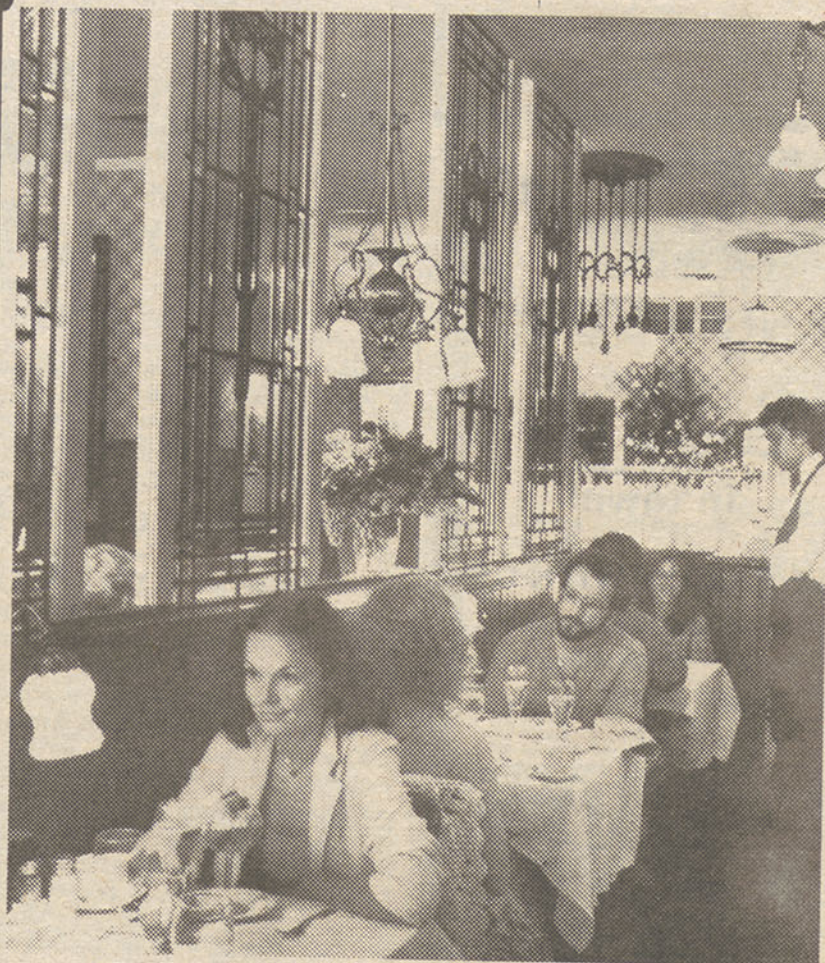
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GOOD DEALS

Fresh produce and a down-home atmosphere at the new Neighborhood Food Co-op

Each Saturday morning between 9 a.m. and 1 p.m., fresh fruit, vegetables, cheese and eggs can be purchased, for very attractive prices, at the Neighborhood Food Co-op, located at Miller Manor, 727 Miller, in a receiving area off the parking lot. (Customers may park in the lot, despite signs to the contrary.)

The atmosphere is what you'd find in an old-time country store in the South—a lot of joking with customers ("Just give me all your money, Mrs. Jones," answers a volunteer when a regular customer asks how much the cantaloupe is) and advice on how to cook things like hog jowls, which one customer has special ordered.

The project is sponsored by the county Community Services Agency and the Ann Arbor Housing Commission, but the energizing force and guiding light is Bill Askew. He, along with his son Zonnie Askew (a sixth-grade teacher at Pittsfield School), and his friends Sam Horman and Stan Brown have volunteered to get up at 3 a.m. Saturday mornings, drive into Detroit's Eastern Market, fill customers' orders collected during the past week, and bring back baskets and crates of fresh vegetables to sell. They're choosy about what they buy, often sampling the produce, and the quality of what they bring back is high. Sometimes Askew and friends even go out into nearby truck gardens to pick greens, tomatoes, okra, and peppers—all on a voluntary basis. The difference between what they pay for produce and what it sells for goes into the Neighborhood Co-op's general fund to pay for operating expenses and future facilities.

Askew started the program in 1968, along with Ellen Parmenter and Greg Simpson of the Neighborhood Action Center. A construction worker by trade, Askew had been



From left to right: Galizia Askew, customer, Frank Bostic, Sam Horman, Zonnie Askew, Bill Askew.

injured two years earlier. He then enrolled in a Washtenaw Community College class to learn about food purchasing. The co-op itself went well until key workers Askew and Brown took sick; then it faltered and stopped. Last fall Askew reactivated it, and now he wants to establish it on a larger scale and attract more new volunteers. Eric Stern and Susan Wright, who live a block away on Miner Street, were so impressed with the co-op, they became involved the very next week. "We were astounded at the prices," Stern says, "and to us the opportunity to buy at the Eastern Market with all the wholesalers there was very exciting."

Anyone can shop at the co-op, though it's intended for senior citizens and low-income people. The produce includes most common fruits and vegetables, with a special emphasis on southern favorites—three kinds of greens, okra when available, yams, and unroasted peanuts. The Neighborhood Food Co-op differs from other

once-a-week co-ops in that customers can order ahead and get what they want, even if it's not in season and not especially cheap. More costly treats like mushrooms, strawberries, and pineapple may be had, and specialty cuts of meat may be special-ordered. A popular special-order item is sliced smoked bacon with the rind on (good for flavoring in cooking beans and greens) for \$1.38 a pound. Order forms are available at the Co-op on Saturday, or at the Housing Commission office, 727 Miller, from 8:30 to 5 weekdays. If you don't pre-order, you can come on Saturday morning anyway, but what you want may be gone.

For senior citizens and handicappers who can't come to the co-op, Askew will make deliveries in his CSA van. He also makes a regular Saturday run to the senior citizen housing on Broadway Terrace, where he himself lives. For more information on the co-op, call Cathy Parsa at the Ann Arbor Housing Commission, 994-2828, mornings.

New Xerox copies have offset printing quality at 3' to 6'

Two new models of Xerox copiers, the 8200 and 9500, produce at everyday prices copies that have the quality of offset printing: extremely crisp lines, solid blacks, and sharp resolution of screened photographs as fine as 125 lines per inch. A Xerox copy of a *Newsweek* photograph would come out almost as clear as the original, for instance.

The new machines mean you can run off 10 copies of a resume, or 25 copies of a flyer on rough-textured paper, and get the same quality as if you'd had it printed, without having to sink substantial sums into platemaking, press set-up, and other standard printing charges. On longer runs (more than a few hundred) it still pays to use offset. But for small jobs the new Xerox copiers

save a lot of money and time as well.

The new Xerox 8200 is a slower-volume (70 copies per minute) machine that can't handle big jobs like 50 copies of a 100-page report as well as its high-volume sister, the new 9500, which does 120 copies a minute and can collate up to 50 100-page sets in one operation.

So far only Great Copy at 110 E. Washtenaw and Accu-Copy on Maynard have the 8200; the 9500 is on order at Albert's, 535 E. Liberty; Dollar Bill Copying, 611 Church; and Great Copy. The regular price per copy on small runs is 3¢ at Accu-Copy, 5¢ at Dollar Bill, and 6¢ at Albert's and Great Copy.

According to Bill Ternes, technology

buff and co-owner of Great Copy, the 8200 and 9500 were designed to compete with the Kodak high-quality copier, which can produce excellent copies, but inconsistently. Xerox thinks it has the bugs worked out. Three improvements create the higher quality: a finer-grained toner system, in which finer-milled dry ink particles produce crisper lines and more solid areas of black; a new electrical charge system, which transfers more of the dry ink to the paper; and a new system of fusing ink onto the page, which makes for a flat, non-reflective surface that contrasts more with a white background.



The top screws off after the jar has become a lamp, so the contents of the jar may be changed. Other fillings could be dried

flowers or collections of marbles and other little collectibles like buttons and bottle caps.

Mason jars become lamps for less than \$5

\$4.75 and a Mason jar will give you an attractive table lamp, and if you fill the jar with shells or pebbles, you can have a souvenir of a trip to the beach as well. Top of the Lamp, a store specializing in lamp shades and parts and located at 217 North Main, sells the zinc Mason jar top, fitted with a socket, switch, and cord, for \$4.75,

not including a clip-on shade. A \$6.75 bur-lap shade is the cheapest one Top of the Lamp carries. Yard sales and discount stores would yield cheaper ones, of course, and unusual Mason jars, like blue ones and special editions with fancy designs, can be bought at antique shops and flea markets. But ordinary ones look fine, too.



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GOOD DEALS/continued

Gardeners, know your enemies from free color photos of Michigan pests



Identifying and combating garden pests takes patience and persistence, even for knowledgeable gardeners. For beginners who have nothing but black-and-white line drawings of isolated beetles and larva to go on, simply identifying the voracious insects is really hard. The Washtenaw County Cooperative Extension has a series of free bulletins, published by Michigan State and called the "Vegetable Pest" series, which has numerous excellent color photographs of insects in various stages. They are shown not in isolation but on location, caught in the act of devouring helpless vegetables. Other photos show frequent Michigan pests close-up in the egg, larva, and adult stages and depict in detail the damage they cause. The reverse side of each sheet describes the insects' life cycles, the damage they inflict, and when it occurs in Michigan. Con-

trolling insects isn't discussed, however. For chemical control, you can consult MSU Extension Bulletin E-760 (b), "Home Vegetable Garden Insect and Disease Control." For organic control, Project GROW community gardens offers free information at its office at 926 Mary. Hours are 8:30-12:30 weekdays.

The Vegetable Pest series includes eight bulletins with separate sheets on cabbage family crops; sweet corn; cucumbers, melons, squash and pumpkins; snap beans; potatoes; celery and carrots; lettuce and onions; and tomatoes, eggplants, and peppers. To get them, call the county cooperative extension, 973-9510, and ask for the horticultural department. Or stop by the office in the County Service Center off Hogback at Washtenaw. Hours are 8:30 to 5 weekdays.

Good deals on meals

We haven't run any good deals on meals for awhile, so here's one to prime the pump. Please let us know about your favorites. We pay \$5 for each suggestion used.

The Greek Mountain pizza at Mallis Steak-Out restaurant, 2204 West Stadium at Liberty, was tested by Kathy Duke, who had heard that a family of four could be fed for under \$10 by ordering the medium pizza (\$5.25 for eight slices) and a large Greek salad (\$4.50). Rumor was right, she dis-

covered. The double-crust pizza is topped with a mixture of feta cheese and cottage cheese, green onions, spinach, and butter. It's a dish that the restaurant owner's mother had made back home in the mountains of Thessaly in southern Greece, using garden vegetables and not requiring meat. We had heard reports from last year that the pizza was much too salty, but this seems no longer true. Prices range from \$4.25 for small to \$6.75 for large, and it's also available for take out. Since it takes about half an hour for the pizza to be made from scratch, call ahead if you're in a hurry.

Play golf early and save



Golfers can save 20% on municipal courses by playing before noon on weekdays. At the Leslie Golf Course on Traver Road (668-9011) 18 holes are regularly \$6.50 but only \$5 before noon. At the

Huron Golf Course on Huron River Dr. at Huron Parkway (971-9841), the regular price is \$5 but reduced to \$4. Both courses open at 6:30 a.m. Leslie's powered golf carts are discounted in the mornings from \$12 to \$8.

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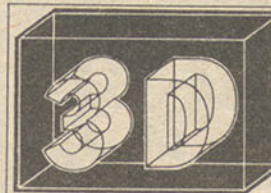
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CONFERENCE PROGRAM

FRIDAY, JULY 25

- 1-2 p.m. Registration and Coffee
- MC- 1 Meta-Tactics of Therapy and Communication, Part I (Part II meets Friday, 7-10 p.m.).....Michael Brown
MC- 2 Family Therapy.....Kristyn Huige
MC- 3 Group Power and Movement: A Learning Process, Part I (Part II meets Friday 7-10 p.m.).....Mike Myers
MC- 4 Transactional Analysis and New Identity Process.....George Johnstone
MC- 5 Body-Script: Pleasure and Pain.....Adrienne Ressler and Timothy Spencer
MC- 6 What Sex Education Ought To Be.....Sylvia Hacker
- 7-10 p.m. MC- 7 Meta-Tactics of Therapy and Communication, Part II: Therapeutic Options.....Michael Brown
MC- 8 Rational Emotive Psychotherapy: A New Approach.....Jim Jones
MC- 9 Women's Workshop.....Lynn Metcalf and Deborah Thornton
MC-10 Group Process and Movement: A Learning Process, Part II (Continuation of MC-3).....Mike Myers
MC-11 What You Stroke Is What You Get.....George Ebeling
MC-12 Games Groups Can Play (And Enjoy).....Dave Tigertt
MC-13 Experiential Workshop: Massage (Repeated on Sunday, 9 to 12 noon).....Pat Stevens

SATURDAY, JULY 26

- 9-12 noon MC-14 Female Sexuality, Part I (Part II meets Saturday, 2-5 p.m.).....Sandy Fortier
MC-15 Hypnosis.....Chuck Stern
MC-16 Out of Games and Into Fun With Kids (Repeated Sunday, 9-12 noon).....Carol Haveranek
MC-17 Transactional Analysis, Part I: Ego States and the Structure of Personality (T.A. 101: see MC-22, MC-28, MC-35).....Michael Brown
MC-18 Personal Growth Workshop in New Identity Process, Part I (Part II meets Saturday, 2-5 p.m.).....George Ebeling
MC-19 Creative Coupling.....Lynn Metcalf
- 2-5 p.m. MC-20 Female Sexuality, Part II (Continuation of MC-14).....Sandy Fortier
MC-21 Stress Management.....George Johnstone
MC-22 Transactional Analysis Part II: "What Do You Say After You Say Hello?" (T.A. 101: see MC-28 and MC-35).....Michael Brown
MC-23 Personal Growth Workshop in New Identity Process, Part II (Continuation of MC-18).....George Ebeling
MC-24 Clinical Applications of Neurolinguistic Programming.....Roger Brown
MC-25 The World of Dream.....Robert H. Berry

SUNDAY, JULY 27

- 9-12 noon MC-26 Trance Work for Mental Relaxation.....George Ebeling
MC-27 Food for Thought.....Joyce Paape
MC-28 Transactional Analysis, Part III: (T.A. 101: see MC-35).....Michael Brown
MC-29 Pre-Treatment Interventions.....Roger Brown
MC-30 Experiential Workshop—Massage (Repeat of MC-13).....Pat Stevens
MC-31 Out of Games and Into Fun With Kids (Repeat of MC-16).....Carol Haveranek
- 2-5 p.m. MC-32 Intimacy and Sexuality.....Sandy Fortier and George Johnstone
MC-33 Mythology and Fairy Tales.....Louise Malefyt
MC-34 Uppers, Downers, and In-Betweeners: Drug Information for Non-Medical Therapists.....Pat David
MC-35 Transactional Analysis, Part IV: Script and Miniscript (T.A. 101).....Michael Brown and George Ebeling
MC-36 Women's Workshop (Repeat of MC-9).....Lynn Metcalf and Deborah Thornton
MC-37 Games Groups Can Play (And Enjoy)(Repeat of MC-12).....Dave Tigertt

For more information, call (313)426-2334.